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A

F E W H I N T S

ON THE

PRACTICAL STUDY

OF

ECCLESIASTICAL ARCHITECTURE  
AND ANTIQUITIES

FOR THE USE OF

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“ Now, generous reader, let me intreate thy furtherance thus farre, that, in thy neighbouring churches, if thou shalt finde any ancient funeral inscriptions, or antique obliterated monuments, thou wouldst be pleased to copie out the one, and to take so much relation of the other as tradition can deliver ; as also to take the inscriptions and epitaphs upon tombes and gravestones, which are of those times ; and withall to take order that such thy collections, notes, and observations may come safely to my hands ; and I shall rest ever obliged to acknowledge thy paines and curtesie.”

WEEVER'S *Funeral Monuments.*

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## A FEW HINTS,

&c.

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It is hoped that the following Hints will prove not altogether useless to those, who, having acquired from books some little knowledge of Ecclesiastical Antiquities, are at a loss how to apply that knowledge to the examination and description of real buildings. To facilitate and direct the researches of such, a brief enumeration of the principal features by which the various periods of English Architecture are distinguished, and some explanatory remarks upon certain particulars specified in the Church Schemes, are annexed to the present edition of this manual; and although the limits of such a work will allow only a concise and imperfect sketch of the general principles of Ecclesiology, it is apprehended that it will nevertheless suffice at least as a directory to the learner, until he shall have made some advancement in the study, and familiarized his eye to those more minute details, which should be seen to be thoroughly understood. It is true that mere description is only the first step towards attaining a practical acquaintance with the subject, and that considerable experience is required before a single glance at a church or a monument or a moulding will be sufficient to determine its date and character. The present volume is designed as a *companion to church visitors*; and is intended rather to point out what should be observed, and how to observe it by the rules laid down, than to attempt to supply complete information on any point, which must be looked for in the larger works referred to in page 17, or acquired by more extended observation.

(1.) The ancient Ecclesiastical edifices of this country may be classed under two distinct kinds of architecture, the *Romanesque*, and the *Gothick*, called also the *Round* and the *Pointed*; each of which has its respective modifications, or *orders*, as they perhaps might be appropriately termed.

(2.) The Romanesque is an imperfect imitation, or rather debasement, of Roman Architecture, and may be considered to comprise the Anglo-Saxon and Norman orders; though these are in reality only branches of a widely extended continental style. The former indeed is by some altogether excluded from the Romanesque, properly so called, and by others not recognised as a separate style; while it has been proposed to designate the latter the *late Romanesque*. But whatever opinions may exist on this subject, we may thus for the sake of

convenience in classification distinguish the two great divisions of Christian architecture.

As the Romanesque originated directly from the Pagan or Classick styles, so it must not be denied that the Gothick, by certain changes and influences which cannot here be explained at length, arose out of the Romanesque, and may therefore be ultimately traced, by regular gradations, to the Grecian. But in the process of transition the Gothick, as if unwilling to acknowledge any obligation to a Pagan origin, worked itself so entirely clear of Pagan forms by diverging into totally opposite principles, and studiously avoiding all recurrence or approximation to its prototype, that it may rightly be regarded as a style in itself independent of all others, the pure offspring of the genius of the Christian religion, and not (as those who gave it the unmeaning though generally received name of *Gothick* seem to have believed) a barbarous departure from and corruption of the Classick styles.

(3.) The Anglo-Saxon style is probably an indigenous invention derived from the edifices erected in the land during its occupation by the Romans. It may be said to have been in use from the time of S. Augustine, A.D. 600, till about the time of William I. A.D. 1066, when it is generally thought that the Norman was introduced from the Continent: although, as it is known to have prevailed there long before that period, and as those English counties in which churches are most frequently mentioned in the Domesday Survey now contain by far the greatest number of Norman remains, it may well be questioned whether some of these be not of a date antecedent to that period. The history of the so-called Saxon, or earliest Christian style, is at present altogether unknown; and too few remaining specimens have as yet been discovered to determine all its distinguishing features with minuteness and certainty. It is clear, however, that it is materially different in construction and details from any Norman work, of which some erroneously consider it to be merely a rude or early kind. From a comparison of the sculpture on some examples, as the Tower of Barnack church, Northamptonshire, with that on ancient Runic Coffins and Crosses, it appears probable that some of the existing specimens (above forty of which have been described) are relics of the early British churches, built before the invasion of the Danes. Evident representations of Anglo-Saxon masonry, corresponding with existing examples, are also to be met with in MSS. and coins of the seventh and eighth centuries. There is strong historical evidence that the church in the Castle of Dover, and that of Brixworth, in Northamptonshire, were erected in the seventh century; and these have some of their principal features in common with others of supposed Saxon foundation. A list of these churches is given by Rickman, Bloxam, and in the Glossary of Architecture. Some others may be added from the researches of the Cambridge Camden Society; Bosham (a magnificent Anglo-Saxon Tower), Bishopstone,



and S. Botolph, in Sussex; S. Mary, Bishophill Junior\*, York; a doorway on the north side of Somerford Keynes in Wiltshire; the Minster, and perhaps Flixton, near Bungay in Suffolk. It is remarkable that four out of these seven verify the remark of Rickman, that a large proportion of the Saxon remains exist in parishes the names of which begin with the letter *B*. The Belfry arches of Great Dunham church, Norfolk, and Ilketshall, Suffolk, appear also to be of Saxon date.

(4.) The Anglo-Saxon style, (of which the tower of S. Benet's church, Cambridge, is a plain but very perfect and interesting example,) is distinguished by its rude and irregular masonry of ragstone or rubble, sometimes set in the herringbone fashion; its small and few windows, splayed externally as much as internally, and sometimes divided by a clumsy stone baluster; by its triangular-headed, or straight-sided, arches; by vertical or transverse stone ribs, sometimes, as at Barnack church, springing from the crowns of the door or window-arches, and occasionally, as at Earls Barton, crossing and intersecting each other after the manner of timbers, so as to form a kind of stone carpentry. This evident imitation of wood-work is a strong proof of great antiquity. There are neither stairs, buttresses, nor pilasters in Saxon towers; and one remarkable and all but universal feature is the peculiar construction of the angles, consisting of oblong quoins, placed alternately horizontally and vertically, and thence denominated *long and short work*. Although this peculiarity may be regarded as the most certain test in the event of the discovery of more Saxon remains, yet its existence is not, alone, an absolute proof of Saxon work, since it may be found in a few Norman buildings, as in the ruined church of S. Mary, Stourbridge, and in Rochester Castle: and on the other hand there are some Saxon remains without it. Some Saxon churches are built partly of what are generally called, though perhaps in many cases incorrectly, *Roman* bricks; as the Abbey, and S. Michael's church, S. Albans, and the curious church of Brixworth, which, however, recent discoveries have shewn to be in all probability a Roman edifice converted into a Saxon church. Many Saxon remains are, or appear to have been, covered with a coarse plaister, or roughcast, as the tower of S. Benet's, till recently, was. There is therefore great probability that more specimens may yet be brought to light, at present concealed by this covering. Some of these early edifices have been divided by an arch thrown across the Nave midway; this still remains at Brixworth, and there are similar instances at Daglingworth, Gloucestershire, in the curious desecrated church of Yainville, near Jumieges in Normandy, and the ruined church called the Minster, near Bungay. This seems a vestige of the early Basilican arrangement, which is further confirmed by the fact of several Saxon churches having had semicircular apses, as the last-mentioned example; Worth, Sussex; Brixworth, and the very remarkable

\* See *Eccelesiologist*, Vol. i. pp. 165. 190.

remains still visible to the east of Little Welnetham church, Suffolk. It is worthy of notice that Saxon churches seem to require more minute classification than they have yet received; for while some bear the marks of the remotest antiquity, in others there are evident proofs of incipient Norman conformation.

(5.) The Norman style, borrowed from the Continent, was a great advance beyond its predecessor. In its fully developed form it extended, in this country, (in which it was brought to its greatest perfection in the elaborate richness of its ornaments,) from about the year 1100 till 1160 or 1170. Before 1100, Norman buildings present a very plain, massy, and even clumsy appearance. The piers are low and enormously thick, and the arches square-edged, without any mouldings, as in the Transepts of Ely Cathedral, and S. Sepulchre's church, Cambridge. Later edifices are frequently rich in detail, but usually of a small size, and therefore deficient in effect; though most of our Cathedrals, as those of Ely and Peterborough, have considerable portions of Norman work in them, the great size and solidity of which impart a grandeur and magnificence scarcely surpassed by any of the subsequent styles.

The principal features of Norman, as distinguished from Gothick, Architecture, are so strongly marked, and so unlikely to be mistaken by the most casual observer, that it is hardly necessary to recount them here at length. They consist chiefly in the evident approximation to, or rather vestiges of, classical forms, and in the predominance of horizontal rather than of vertical lines; in the heavy semicircular or horse-shoe arches, the low massy piers, and the large capitals and square abaci surmounting the piers and shafts, which are sometimes, even in very early work, ornamented all over with spiral fluting or other devices, as in the tower of Winchester Cathedral, and in the crypt of Repton church, Derbyshire. We find small and few semicircular-headed windows, usually having a plain shaft in each jamb; deeply recessed and richly sculptured doorways; a general prevalence of the chevron or zig-zag, with an almost infinite variety, in later times, of ornamental mouldings; the use of flat and frequently angular-shafted, and sometimes even semicircular, pilasters in place of buttresses; arcades of intersecting or disengaged arches; low square towers, nearly as broad as they are high; and extramural corbel-tables running under the parapets, which do not appear ever to have been surmounted by battlements, though an example of shallow embrasure work, apparently coeval with the structure, occurs in the Norman Tower at Bury S. Edmunds.

Norman churches were frequently built in the form of a cross, and had semicircular apses at the East end. Both these however appear to be, properly speaking, continental features. The roofs, where the space between the walls was small, were generally composed of stone groining, either of the waggon-form, or consisting of massive single ribs, often ornamented with the chevron, in-

tersecting each other in the middle nearly at right angles, as in S. Sepulchre's, Cambridge, which is a very early example, and the Chancel of Tickencote church, Rutland, besides many parts of our Cathedrals. The piers are either complex, round, octagonal, or with semi-cylindrical shafts attached to them, as in the triforia of S. Sepulchre's church; which is perhaps the earliest example of an arrangement from which clustered columns were subsequently derived, and which may be traced to the attachment of a single vaulting shaft on the face of a plain pier. The bases of Norman piers generally rest upon a square plinth, raised a little from the level of the floor. The capitals frequently present a studied diversity of design, so that no two opposite ones are alike; an idea supposed to have been derived from constructing edifices in earlier times of ruined Roman buildings, from which capitals of different kinds were taken and used indiscriminately. The most florid and elaborate period of this style was during the reign of King Stephen, whose *Sagittarius* is constantly found in the ornamental sculpture, and is a sure test of the date.

(6.) The general introduction, though not perhaps the earliest use in this country, of the pointed arch, marks the period of transition from Norman to Early English. Of this most important feature of Gothick Architecture neither the date nor the origin has been satisfactorily ascertained, though it seems to have made its appearance in England early in the commencement of the 12th century. It is thought by some to have been suggested by intersecting Norman arches; by others, by the oval form of the mystical *Vesica Piscis*; by others, to have arisen from necessity in the construction of vaults; while others again regard it as of Saracenic origin, since it seems first to occur in the Norman edifices of Sicily, where Saracenic architects were employed. Be this as it may, it was undoubtedly the chief cause of the adoption of vertical instead of horizontal lines, and thereby of converting Romanesque into pure Gothick architecture.

(7.) Transitional Norman may be regarded as a separate style. About the year 1160, or perhaps earlier, the piers began to be built taller and of a more slender form; the capitals to be rounded, floriated, or moulded into fillets; the shafts to be banded midway, as in the Temple church, London, and S. Leonard's Priory, Stamford; the arches to be usually pointed, and ornamented with bold semi-cylindrical mouldings; most of the decorative mouldings so common in the pure Norman style, the chevron excepted, having gradually fallen into disuse. The general character of Ecclesiastical Architecture now assumed a decidedly lighter and more graceful appearance; it is, however, important to remark, that the use of the round arch was very prevalent for a long time afterwards. A great number of churches of this age, which must, for its comparatively brief duration, have been singularly prolific in ecclesiastical edifices, exist in many parts of the kingdom; and Bourn church, and the west

Tower and Wing of Ely Cathedral, may be mentioned as instances.

(8.) The Early English style has been generally considered as indigenous to this country; but it is in fact to be met with, under certain modifications, in continental churches. It commenced about the year 1190; and appears, almost immediately after the capability of its principles was felt, to have attained an extraordinary degree of perfection. One of the richest and most exquisite specimens in existence, the Galilee Porch of Ely Cathedral, is said to have been built as early as 1215. The principle of the pointed arch seems at once to have been carried out to the utmost extent of which it was capable; for we find arches, especially in arcades, so acutely pointed that the imposts are brought almost into contact with each other. The notion of vertical ascendancy thus suggested, and of the *heaven-ward* tendency of vertical lines, led to the introduction and developement of spires, pinnacles, long slender shafts, arches surmounting piers of great height, and lofty roofs and vaulting.

The marks by which Early English may readily be discriminated from other styles are the following. There is a great prevalence of long, slender, and *detached* shafts, which are in most cases formed of Purbeck or Petworth marble. The capitals are of a very peculiar form, almost always circular, though sometimes octagonal, or circular with octagonal abacus, as in the Transepts of Histon church. Not unfrequently the abacus is formed, especially in arcades, by the continuation of a horizontal string round the capitals. In the earliest examples of the style, the abacus of shafts is usually square. The capitals are frequently enriched with a kind of stiff upright foliage, derived, through the Norman, from the Corinthian acanthus, or, as some think, from the palm-leaves of Palestine. This foliage is of a conventional form, and cannot certainly be referred to any particular plant, though some have traced it to the herb *geum*. It is usually worked with remarkable depth and freedom, frequently standing boldly out, and curling downwards again in thick clusters of the most beautiful form, as in the Galilee Porch at Ely, and the Transepts of York Cathedral. The capitals of the larger columns often differ but little from later examples. We find very deep hollow mouldings in the arches, composed of groups of rolls, often beaded or filleted, alternating with cavettos of three quarters of a circle, and presenting beautiful varieties of light and shade; bases hollowed in such a manner as to hold water, which occur in no other style; long and narrow lancet windows, without mullions or tracery, frequently occurring in groups of two, three, five, or even seven, with the central light often elevated above the others. The larger piers generally consist of a central column surrounded by detached shafts, and joined under common bases and capitals; though much plainer forms constantly occur. The dripstones usually have a hollow moulding underneath, and are frequently terminated by a device called a *notch-head*, though



this is also found in Decorated work. The roofs and gables (where they remain, as at Bourn, in their original state) are of a very high pitch; the latter are sometimes pierced with circular, triangular, or oval apertures; though these commonly occur in other places to relieve any large surface of plain walling, and especially in spandril spaces, where foliated circles are frequently found. Early English groining is plain but graceful, usually quadripartite, with deeply moulded ribs having floriated bosses at the intersections, and often springing from slender triple shafts or flowery corbels. The larger doorways are divided by a shaft or clustered column, with a quatrefoil, or other ornament over it; and we frequently find plain and somewhat heavy octagonal pinnacle turrets, with pyramidal heads. Trefoiled forms are a great characteristick of the style; trefoil-headed arches, for instance, constantly occur; and in general, combinations of *three*, symbolising the Holy Trinity, may be traced in almost every feature during this period. The moulding called the dog-tooth is likewise one of the most common and certain marks of Early English work; it is chiefly found in hollows, as under dripstones, or in rows between shafts in door or window-jambs. It is doubtful whether battlements were as yet introduced. Arcades, both internal and external; circular, or Catharine-wheel windows; bands or fillets, either in the middle or in several equidistant points of the shafts, often in continuation of string-courses, which seem to bind and gird them fast against the walls; buttresses, (placed when in corners, not diagonally, but at right angles with the walls,) often with pedimental or triangular heads and chamfered edges, and sometimes decreasing upwards in breadth as well as projection at the set-offs; these, with other minor peculiarities, easily attainable by careful study, are distinctive marks of this elegant and truly beautiful style. Examples in the neighbourhood of Cambridge are the Priory church, Barnwell, the Nave and Chancel of S. Andrew's, Cherry-Hinton, and the Choir of Jesus College Chapel.

The general characteristicks of Early English buildings are, beautiful and highly-finished workmanship, very rarely of inferior kind; grace, consummate taste, infinite variety of device and ingenuity of construction, perfect knowledge of effect, and lavish but not excessive decoration of parts. The appearance of lightness combined with strength, of slender yet stable ascendancy, in this style has probably never been surpassed by the architecture of any age or any country in the world. It may be useful to add, that probably all towers of this age were *designed* to carry spires, though these were for the most part of wood covered with lead, as at Bourn, and have long since disappeared, and in some cases were never added.

(9.) About the year 1280 commenced a new style, which has been denominated the Decorated, and which, from its tasteful arrangements, symmetrical proportions, and chaste enrichment, is usually considered as the most perfect description of Gothick Architecture. In truth, in the early or transitional period of this style,

the workmanship was so exquisitely fine, and the ornaments so profuse and yet so delicate, that this may justly be regarded as the age in which Christian architecture attained the most consummate beauty. The interior of the larger edifices, as the Chapter-houses of York and Wells, the Choir of Lincoln, some parts of Westminster Abbey, and the Abbey of S. Mary at York, assumed a flowery, appearance, which charms the eye. They seem garlanded with foliage hanging in clusters from the capitals of the piers, the shafts of the triforia, and the corbels of the vaulting shafts. Every point seems to terminate in a living flower. The doorways had rich strings or fillets of the most delicate leaves, worked out so minutely as only to be attached at the sides and to each other. The windows were now much enlarged, divided by mullions, and the heads filled with geometrical tracery, consisting of trefoils, quatrefoils, circles, &c. Of this kind the east window of Trumpington church is a good plain example. A good doorway of about the same date remains on the south side of S. Clement's church, Cambridge. Crockets\* and finials were now first introduced. Later in the style, the window-tracery was composed of wavy or flowing lines, generally boldly cusped or feathered, and presenting an endless variety of the most graceful curves and beautiful combinations. It is well to observe that early featherings are usually sharp, while the later are blunt at the points, and that the heads of the lights are very seldom cinque-foiled. The groined vaults were divided into numerous compartments by intricate ramifications, with heads, shields, or bosses, at every intersection; of which the western portion of the Choir of Ely is a peculiarly valuable example, as being strongly contrasted with the Early English portion of the same roof towards the east. The roofs retained the lofty pitch of the preceding style, though but few now remain. A very fine one exists at Liddington, Wilts, and Mr Bloxam has given an engraving of one from Adderbury, Oxon. The ogee form was very prevalent in small arches and in mouldings, in the latter of which the ball-flower, a delicate ornament of four leaves, and strings of rose-buds, often occur. The representation of *particular* foliage seems very characteristic of the styles: thus, the oak-leaf and acorn are *generally* found in the Decorated, as the strawberry and the vine-leaf are in Perpendicular, work. There is a prevalence of pyramidal rather than vertical or horizontal lines; in accordance with which we find abundance of richly crocketed and finialed canopies, which sometimes project or hang forward with an ogee curvature, as in the Chapter-house at Ely. The equilateral arch is generally used: though for windows we find the ogee, the square-headed, the lancet, and the plain or pointed segmental, with the dripstones vertically returned

\* Mr Bloxam suggests, that both the name and the form of the ornament may have been taken from the curved head of the Pastoral Staff, or Episcopal *Crook*. This is amply borne out by a representation of an early English canopy in the MS. of the Life of S. Edward the Confessor, in the University Library, where the crockets are all *Crook* heads, some with part of the staff attached to them.



about one third down the jambs, as in the west window of S. Michael's, Cambridge, which, however, is very late in the style. Drip-stones were very rarely in this, as they were in the preceding and subsequent styles, returned horizontally, or carried round buttresses. Sometimes the windows, or each of the lights separately, as at Barnack, are surmounted by rich crocketed canopies: and they frequently have external and internal jamb-shafts, but no longer detached from the walls. The doorways were not always furnished with jamb-shafts, but the mouldings were continued from the arch to the ground; of which the west doorway of Trumpington church is a very good instance. Battlements (with horizontal capping only) and pinnacles, were now generally used\*; though the parapets often consist, as in the Nave of Peterborough Cathedral, of open or blocked wavy lines. The piers are now set diamondwise, that is, in the form of a lozenge, very thickly clustered, with peculiar bases and capitals. In small churches the piers often consist of four beaded and engaged shafts, of which there are examples at Trumpington; though this is also an Early English arrangement, as at Cherry Hinton. The buttresses are peculiarly elegant, having variously ornamented weatherings, and triangular crocketed heads, and being enriched with sunken niches. Good plain examples may be seen in Little S. Mary's church, Cambridge. A peculiar moulding, called the scroll-moulding, which is a kind of cylinder with the lower half withdrawn so as to leave a projecting edge, is frequently used in this style, though also found in the preceding. The capitals are occasionally invested with a delicately crumpled foliage, curling *round* rather than *upwards*: but Decorated piers, as well as arches, are frequently very difficult to distinguish in small country churches, as nearly the same forms were used for about three centuries, though a practised eye will generally recognise some peculiarity in the base or capital mouldings. The western portion of the Choir as far as the screen, the Octagon, the detached Chapter-House, now called Trinity church, and Prior Crauden's Chapel, at Ely Cathedral, are very pure and exquisite examples of this style.

The Decorated style has been denominated "the perfect Gothick"; and with reason, if it be allowed to comprise the Edwardian period, when Architecture and the Fine Arts had doubtless attained their greatest excellence. In its mouldings and details, this style bears a closer affinity to the preceding, while its general contour is more like that of the subsequent period. It is generally rich in constructive decoration; but its chief beauties seem to lie in its windows, and in the abundance and repetition of canopy or crocketed work; and its principal parts are often of plainer character than in either the preceding or the subsequent style. *Pure* Decorated churches are of comparatively rare occurrence: perhaps the finest example in England is Heckington, Lincolnshire.

\* It is very difficult to say when battlements were first introduced. They occur at the East end of Salisbury Cathedral; and are represented in illuminations and sculptures of the 13th century.

(10.) The beautiful and strictly English style which, about the year 1377, succeeded to the Decorated, is usually called the Perpendicular. As, however, this term includes all the modifications of Gothick architecture till the time of the Reformation, a period of nearly two centuries, it has been thought better to arrange it under two distinct heads, the *Early*, from 1377 to 1485, and the *Tudor*, or *Late*, from 1485 to the Reformation. There is a sufficient difference of style to warrant this new classification, though there is yet much room for research to determine all the precise variations in detail by which each may be distinguished\*.

Of the transition from the Decorated to the Early Perpendicular, the Nave of Winchester, and the Choir of York Cathedrals, are the best examples.

The most striking and general feature of this style is the peculiar form of the window-tracery, which consists of vertical lines, continued parallel with the mullions through the heads of windows. Many doorways, (and sometimes, as at Haslingfield, Cambridgeshire, the windows) have a square hood-moulding above them, the spandrils of which are ornamented with feathered loops and circles, or other devices. Richly ornamented wooden roofs, generally distinguished by the trefoiled or cinquefoiled form of the trusses, and by the absence of tie-beams, now became general, though comparatively few examples remain. We usually find clerestories lighted by much larger and more closely set windows than in the preceding styles: and the roofs and gables are seldom of a high pitch. One very marked and almost universal feature of this style is a wide but shallow cavetto in jamb and architrave mouldings, which is often, in rich examples, filled with square pateræ, &c. placed at intervals, as in the entrance arches to the Lady Chapel, Peterborough. These ornaments, generally representing foliage, are almost peculiar to this style, and are often placed at regular intervals in cornices, across strings, or in bosses, being sometimes of considerable size. There is a peculiar sharpness and hardness of outline in all Perpendicular sculptures and mouldings, which is very different from the gracefully curved and rounded forms of Early English work.

The walls and buttresses are often very richly panelled; there is a general predominance of surface sculpture, and much repetition of decorative parts. The capitals and bases of piers have a peculiar character; the latter are frequently raised or stilted from the ground, as under the west tower of Ely Cathedral, and the piers themselves are arranged in a peculiar manner, their plan being generally a parallelogram, set north and south, with the angles cut away in a bold hollow, in continuation of the large architrave cavetto, and a half shaft attached to the east and west faces, and sometimes a vault-

\* In the third edition the terms *Plantagenet* and *Tudor* were adopted for the two divisions of the Perpendicular style. On this nomenclature, see a valuable Letter in the *Ecclesiologist*, Vol. 1. p. 193.

ing-shaft north and south. This may be seen at Great S. Mary's church. The windows in this style are usually of a great size, and divided into one or more parts by transoms, under which the heads of the lights are cinquefoiled. Transoms are very seldom found in Decorated windows. Shafts now become a much less prominent feature, and appear to be merely ornamental, without any constructive use: the capitals and bases are generally octagonal, and the former frequently embattled. Fan-tracery was now first introduced in vaulted roofs, as at the Lady Chapel of Peterborough Cathedral; though it was much more frequently used in the Tudor period. Battlements were often richly panelled, or pierced after the manner of the window tracery, as in the last-mentioned example. A beautiful parapet of the Tudor flower may be seen in the Porch of Yaxley, Suffolk. Below the battlements and at the basement of the walls, broad bands or borders of squares, circles, or lozenges, containing quatrefoils, &c. are very frequently found. The mouldings of doorways are either continuous, or intercepted by the capitals of engaged shafts: and very often a crocketed canopy, either with or without the square hood-moulding, is carried above the arch. After this period Gothick Architecture, though it had a short reign of extraordinary splendour, was rapidly on the decline.

(11.) The distinguishing feature of the Tudor style is the constant, though by no means invariable, use of the low four-centered arch. This is found (as in the Porch of Bainton church, Northamptonshire) even in Decorated work, and not unfrequently in the Early Perpendicular style. But its general use in the Tudor age, when it became extremely depressed, caused, by violating that great principle of Gothick Architecture, vertical ascendancy, the gradual decay of the art till it received its death-blow at the Reformation.

Of Tudor edifices, three magnificent examples exist; King's College Chapel, Cambridge, S. George's Chapel, Windsor, and that of Henry VII. at Westminster, besides many other very exquisite specimens on a smaller scale. A degree of richness which is so gorgeous as to confuse and bewilder rather than to please the eye, as will be felt on beholding the Chapels of Bishops West and Alcock in Ely Cathedral, characterised this period. There is such a predominance of surface sculpture, that in some cases no space of plain walling is anywhere left. The vaulting spaces are almost infinitely subdivided by ribs, and the interstices are filled with delicate tracery, or have rich pendants hanging from the centers. A good example of plainer Tudor groining is the entrance-gateway of Queens' College. Angels with spread wings are very often to be found; and a common distinguishing mark is the repetition of the rose and port-cullis, and of the fleur de lys. Shields charged with heraldick devices also very often occur. We meet with piers in which the architrave mouldings are continued, without the interruption of capitals, to the bases; or they are discontinuous, that is, die into the pier where the arch springs, as at Croyland Abbey. The windows were made very

broad and low; and the transoms were generally embattled. Hood mouldings or labels are frequently supported by slender shafts; or they are terminated by large and heavy square or diamond-shape returns. The peculiar ornamental cusping called *double feathering* frequently occurs, as in King's College Chapel, and the Sedilia at Chesterton\* and Milton churches. The mouldings became shallower and plainer; or they are so very wide and deep as to weaken the jamb as in the west window of Grantchester church. The ornament called the Tudor flower is most frequently found at this period. There is sometimes a partial recurrence to Decorated tracery, as in the smaller side windows of King's College Chapel. Octagonal turrets were used as buttresses; and these and the pinnacles were sometimes terminated by a domical head, as in the corner turrets of the last-mentioned example. The pinnacles are usually panelled in the shaft.

Perpendicular edifices, especially of the later kind, are generally remarkable for external richness of sculpture; for flat terminations, as square towers without spires; low roofs hardly seen above the strongly marked lines of battlements; depressed vaultings; and horizontal lines contrasted with the vertical tracery and panellings. As some of the most costly works in existence were built in this style, its capabilities are more fully known than perhaps those of any other, and it is allowed by all to possess great grandeur, beauty, and solemnity of effect. It is characterised by splendour rather than grace, and by striking prominence of parts rather than blended and harmonious disposition. By carrying decoration to excess it became meretricious, and by attempting too much soon brought about its own ruin.

(12.) The Flamboyant style is very rare in England, but on the continent occupies the place of our early and late Perpendicular. It is distinguished by the wavy flame-like character of its window-tracery, and the extravagance of its ornament in vaulting, fan-tracery, and porches. In some instances niches actually hang out of the soffits of the doors. Large windows often without any tracery; broad and poor soffits; shallow crockets and finials on the exterior; piers out of which the arch springs suddenly, "as if plunged into it while soft;" the "interpenetration" of mouldings, that is, the appearance of one member running into and passing through another, (a feature exaggerated in the Flamboyant, but occurring occasionally in Perpendicular work, as in the basement moulding of the corner turrets of King's College Chapel); Grecianised pendants; tracery of heart-shaped trefoils confusedly heaped together; figures of excessive size in the soffits; mouldings, where the naked form, and not the light and shade, was the principal object of care; and the occasional imitation of earlier styles, especially Early English, form the general characteristics of this species of after-Gothick. The west window of S. Michael's, Cambridge, has much of Flamboyant character: and there

\* Engraved in Part v. of the *Illustrations of Monumental Brasses*, Plate 3.



are two engraved in p. 99 of the Glossary of Architecture of about the same date, and with decidedly Flamboyant tracery. Churches of Flamboyant character, or which have received Flamboyant additions, are found in this country on the coast, particularly where communication with France was common; as at S. Mary's, Sandwich, and one of the churches at Bristol.

(13.) About the time of the Reformation, the partial recurrence to classical forms, induced by the vitiated and unhappy taste for Italian architecture, completely corrupted the pure Gothick style by giving birth to various anomalous compositions, generally termed Debased Perpendicular. It is unnecessary to particularize all the barbarisms which but too frequently occur in churches of the subsequent period: but Italian doors, windows, and porches; the substitution of balustres for battlements, vases for pinnacles, and round balls for finials; exceedingly depressed and flat-sided pointed arches; square windows without labels or featherings, arabesque sculpture, and similar violations of the principles of the true Christian Architecture, will readily enable the learner to distinguish edifices of this description. The tower of Great S. Mary's, Cambridge, is in a degree liable to the stigma of barbarism; and the Chapel of S. Peter's College affords a good example of the style. There are, however, a few churches even of the seventeenth century of correct composition, though the details are for the most part clumsily wrought. A good example is the Tower of Godmanchester church. The Tower of Probus church, Cornwall, built in the time of Elizabeth, is a remarkable specimen of fine detail and effect: and the Chapel of Burford Priory, Oxon, is well deserving of notice.

(14.) The distinctive features detailed above are equally applicable to all ecclesiastical buildings in Great Britain; for as the ancient body of Freemasons had the sole superintendence and direction of all edifices of this kind erected in the land, the plans and drawings of them all emanated from, or at least, we may suppose, were examined, altered, and approved by, one body. Hence we must explain that extraordinary uniformity in details, even to the minutest mouldings, throughout the kingdom. It is certain also, that all repairs, additions, and alterations of pre-existing buildings were executed in the style *prevalent at the time*, however dissimilar to the original edifice; and thus almost all Cathedrals, and many parish churches, individually exhibit specimens of various styles which require to be carefully discriminated from each other.

(15.) It is proper that the attention of visitors should be directed to the *local peculiarities* of style, material, or composition and design, for which various counties are individually remarkable. Thus, Sussex, and generally the south-eastern coast, is distinguished for Early English work; Lincolnshire, Hunts and Cambridgeshire for Decorated; Somersetshire for its beautiful Perpendicular towers, and florid and elaborate specimens of wood-work; Norfolk and Suffolk for their

round towers, flint masonry, and magnificent open roofs, as well as for the frequent absence of any external distinction between Chancel and Nave. Again, Cornwall is noted for its granite churches, its singular fonts, and its cradle roofs; Cheshire for its red sandstone; Derbyshire, Cumberland, and Lancashire, for their very poor and late Perpendicular work: Devonshire for its splendid rood-screens, rood-lofts, and open seats; Gloucestershire and Northamptonshire for their Norman remains. In some districts almost every tower has a spire; in others this feature is comparatively rare. That the Cathedral church probably exercised some influence in determining the character of the parochial churches of the diocese, we have elsewhere observed.

(16.) The student must bear in mind that some of the marks laid down as peculiar to one style may occasionally be met with in another. Thus, the toothed ornament occurs first in late Norman, and extends to Decorated; the ball-flower is found in Early English; the banded or filleted shafts occur in Decorated, and even in Perpendicular work, as in Canterbury Cathedral; the double-ogee moulding in Decorated; the chevron in Early English. Above all, windows are so frequently inserted and altered, that they must seldom be considered alone as certain proofs of the date of the building to which they belong. Some knowledge of the various mouldings peculiar to the styles is also an indispensable acquirement; since these furnish certain, and sometimes almost the only, indications of the date to which churches belong.

It is almost impossible to give a correct idea of mouldings by description; but a few hints shall here be added, which, if attended to, will be found useful. Early English arch-mouldings may almost always be known by the depth of the hollows; the bases of *shafts* by their capability of holding water; of larger columns, by one or more plain and bold roll-mouldings; of clustered columns, by their circular arrangement, or by standing on a square or octagonal plinth; the capitals, by the peculiar foliage, the bell-shape, and by having a deep hollow immediately under the abacus. Decorated capitals have also the bell-shape, and differ from Early English chiefly in this, that the abacus, instead of being undercut, has generally the scroll-moulding. The bases are usually formed by two or more quarter-rounds, or at least contain these members and very often the scroll-moulding also. The arch-mouldings of this style are often extremely plain, and in smaller churches usually mere chamfered edges. In the Perpendicular a peculiar moulding consisting of a double ogee is extremely common, especially in the Tudor. The large and shallow cavetto, with which it is often combined, has been before mentioned. The capitals lose their bell-shape, and the upper member is usually a bold ogee, not unlike the letter S in its section. The bases spread with a peculiar slope, which is not easy to describe, but is readily learnt by observation. In small shafts however the bases are much more varied than in any other



style. Generally, Perpendicular mouldings have less depth, more angular edges, and a comparatively meagre appearance when compared with the rich depth and bold projection of the earlier styles.

(16.) The following churches in the county of Cambridgeshire will be found excellent subjects for the study of Architecture :

Balsham.	Harlton.	Over.
Barrington.	Haslingfield.	Soham.
Bottisham.	Histon.	Sutton.
Bourn.	Isleham.	Swavesey.
Burwell.	Ickleton.	Thorney Abbey.
Cherry Hinton.	Little Abington.	Trumpington.
Foulmire.	Little Shelford.	Willingham.

In the town of Cambridge, S. Benet's, S. Sepulchre's, S. Michael's, Little S. Mary's, Great S. Mary's, Jesus College Chapel, and King's College Chapel, are deserving of particular attention.

(17.) The following works are also especially recommended :—

The publications of the Oxford Architectural Society; Bloxam's *Principles of Gothick Architecture*, and *Monumental Remains*; Rickman's *Architecture*; Pugin's *True Principles of Christian Architecture*; Carter's *Specimens of Ancient Architecture, Painting, and Sculpture*; Winkles's *Cathedrals*; Britton's *Cathedrals and Architectural Antiquities*, especially Vol. V., which contains a series of beautiful plates illustrative of the history of Architecture in England from Saxon to late Perpendicular; Lysons' *Britannia*; Weever's *Sepulchral Monuments*; Willis's *Architecture of the Middle Ages*; Whewell's *Architectural Notes*; *The Glossary of Architecture*, in 3 Vols.; Grose's *Ancient Armour*; *The Monumental Brasses of the Cambridge Camden Society*; Clark's, Gwillim's, and Edmonson's *Heraldry*; and the Article on that subject in the *Encyclopædia Metropolitana*.

(18.) The annexed Table presents at one view the dates of the commencement of the different styles, with the reigning sovereigns during the continuance of each, and local examples by way of illustration.

The dates have been assigned from a comparison of English churches, the age of whose erection is certainly known; those given by Mr Rickman appearing to be in some cases incorrect.

STYLE.		DATE.	REIGNING SOVEREIGN.	EXAMPLES IN OR NEAR CAMBRIDGE.
Saxon .....	600—1066			Tower of S. Benedict's, and perhaps Chancel Arch of S. Giles, Cambridge.
Norman .....	1066—1154		William I. .... 1066 William II. .... 1087 Henry I. .... 1100 Stephen ..... 1135	Nave of S. Sepulchre's, Cambridge: Nave of Ickleton: Doors and Chancel-arches of Milton, Hauxton, and Duxford S. John's: Coton Font.
Transition or { Semi-Norman }	1154—1189		Henry II. .... 1154	Jesus College Chapel: Soham: Bourn: West Tower of Ely Cathedral: Oak-ington Font.
Early English..	1189—1272		Richard I. .... 1189 John ..... 1199 Henry III. .... 1216	Chancels of Cherry Hinton and Foxton: Barnwell S. Andrew's: Transepts of Histon: Witcham and Foxton Fonts.
Decorated .....	1272—1377		Edward I. .... 1272 Edward II. .... 1307 Edward III. .... 1327	Chancel of Grantchester: The Chapter House, Ely: Little S. Mary's, Cambridge: Bottisham: Lady Chapel at Fordham: Carlton Font.
Early Perpen- dicular .....	1377—1485		Richard II. .... 1377 Henry IV. .... 1399 Henry V. .... 1412 Henry VI. .... 1422 Edward IV. .... 1460 Edward V. .... 1483 Richard III. .... 1483	Transepts of Trinity church, Cambridge: South Chapel, Little Shelford: Land-wade: March: Font of S. Edward's, Cambridge.
Late Perpen- dicular.....}	1485—1546		Henry VII. .... 1485 Henry VIII. .... 1509	King's College Chapel: Nave of Great S. Mary's: S. Neots: Trumpington Font.
Debased.....	1546—1640		Edward VI. .... 1546 Mary ..... 1553 Elizabeth ..... 1558 James I. .... 1602 Charles the Martyr 1625	All Saints: S. Clement's: S. Peter's College Chapel: S. John's College Library: the Law Schools: Font of Great S. Mary's.

Of Transition from Early English to Decorated, the Chancel of Trumpington church is an example: of that from Decorated to Early Perpendicular, Harlton, and the Chancel of Fen Ditton: and from Tudor to Debased, Trinity College Chapel.

(19.) If, in filling up the Church-schemes for the use of the Society, it should be found necessary to use abbreviations, it is indispensable that the following, for the sake of uniformity, should be adopted by all. To this point the Society have to request that particular attention be paid.

- A.* aisle, arch.
- C.* chancel.
- Ch.* chapel.
- Cont.* continuous.
- D.* Decorated.
- G.D.* geometrical Decorated.
- Db.* debased.
- Discont.* discontinuous.
- Dr.* dripstone.
- E.* east.
- EE.* Early English.
- L.* light.
- M.* moulding.
- Mt.* mutilated.
- N.* north, nave, Norman.
- P.* Perpendicular, pier.
- PA.* pier arch.
- S.* south.
- Sg.* stage.
- Ss.* spandril space.
- Sup.* supermullioned.
- T.* Transept: transition (*i.e.* from *N.* to *EE.*)
- Td.* Tudor.
- T.D.* transition from *EE.* to *D.*)
- T.P.* ..... *D.* to *P.*)
- W.* west.
- Wd.* window.
- 3f.* trefoil, trefoiled.
- 4f.* quatrefoil, quatrefoiled, &c.
- 8 l.* octagonal.
- c.f.p.* crocketed finialed and pinnaced.

The eight forms of arches may be thus described:

- |   |  |
|---|--|
| <i>a</i> , or $\frac{1}{2}$ <i>cir.</i> semicircular. | <i>e</i> , or = <i>lat.</i> equilateral. |
| <i>b</i> , or <i>seg.</i> segmental.                  | <i>f</i> , or <i>Tud.</i> fourcentered.  |
| <i>c</i> , or <i>lan.</i> lancet.                     | <i>g</i> , or <i>og.</i> ogee.           |
| <i>d</i> , drop.                                      | <i>h</i> , or <i>hors.</i> horseshoe.    |

(20.) The mouldings of piers, and the like, may be copied exactly by means of a leaden tape; and the rough sketch reduced to any

required size by the Pentagraph. Great nicety, however, is required in using the tape, and considerable practice is necessary before the sketches thus made can be depended upon. They should in every case be carefully tested and corrected by measurements. In describing a church the piers are to be numbered from E. to W., or from N. to S., as the case may be. A window is said to be *super-mullioned*, when from the heads of the principal lights smaller vertical mullions spring up, thus dividing the upper part of the window into panel-like compartments. By *disengaged* lights are meant lights which, being under one dripstone, have yet no tracery in common.

(21.) It is the Society's wish to procure a complete and accurate description in detail of as many churches as possible; but especially of such as either, from their antiquity or any other causes, may contain objects peculiarly worthy of record, or, from their remote situation, may have hitherto escaped the researches of Ecclesiologists. It is with this view that the church-schemes have been prepared; and as a specimen of the manner in which they should be filled up by visitors, the descriptions of Trumpington and Cherry-Hinton churches are given at the end.

It is feared that the abbreviations may at first occasion some little difficulty: but they have not been adopted hastily, nor till the description by them of many hundred churches has sufficiently proved their utility.

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#### REMARKS ON THE CHURCH SCHEMES.

It is plain that the only safe way to arrive at any general principles of Ecclesiology, is to observe and describe the details and arrangements of un mutilated churches, or parts of churches; and from a large collection of such observations, if carefully recorded, much advantage may accrue to the science. But it is equally plain, that if all these are to be sketched, a visit to the poorest church would scarcely be comprised in the longest day; and a degree of trouble, attended with no results of proportionate value, would ensue. For this reason the Cambridge Camden Society, on its first formation, issued those Church Schemes which have now reached an eleventh edition, and the value of which has been amply proved by the experience of four years. They are by no means intended to supersede sketching, but simply to assist and corroborate it, and to supply its place in the less valuable details of the churches examined. The arrangement adopted has been founded on the principle of allowing the describer to remain in one spot till that is finished, and to spare him the trouble, as much as may be, of walking backwards and forwards while he proceeds with his work.

There are two impressions of the Church Schemes; the one on a long strip of folio paper, on which the visitor will take an account with his pencil in the church, and which, by being torn into several parts, will allow as many persons to take at once different portions of

the same church; the other on a quarto sheet, into which the account will afterwards be transcribed before it is presented to the Society, or placed in a private collection. The quarto schemes may readily be bound in volumes or preserved in portfolios according to counties, styles, or any other convenient arrangement.

The visitor of a church will do well to provide himself, in addition to drawing apparatus, with heel-ball and paper (long pieces of thin glazed paper may be had for the purpose) for rubbing brasses; a measuring line of not less than twenty feet, a foot-rule, and a leaden tape for taking mouldings. A pocket telescope and a compass will also be very useful.

It has been thought proper to add the following remarks to explain the terms used in the Church Schemes, and to point out the reasons why certain particulars have been inserted therein.

I. *Ground Plan.* It is of course desirable that a plan with measurements should be drawn and sent in together with the scheme; but where, from want of time, this cannot be done, it will be sufficient to measure the length of the Chancel and Nave; a measurement which should never be omitted; and to mention the several parts of the church, beginning with the former. Care must be taken, when the church has quasi-Transepts, not to confound them with Aisles. In such cases, the Aisles run one arch to the east of the Nave or Chancel arch, and in the same line with this is an arch across each of the Aisles. This arrangement occurs chiefly in city churches, or where the builders were cramped for want of room, but may be found elsewhere, as at Ketton, Rutland, which would have been a cross church had the Transepts projected beyond the aisles.

I. 3. *Orientation.* It is important to notice the deviation of a church from due east, because it is supposed that the Chancel points to that part of the horizon where the sun rises on the Feast of the Patron Saint; and it would be interesting to ascertain the truth of this belief. It may here be observed, that some churches diverge northward at the Chancel arch from a true line drawn east and west. A very remarkable example is S. Michael's, Coventry; more frequently the direction is southward, as at Bosham, Sussex. The symbolical reason is, that the inclination of our Lord's head on the Cross is thus represented.

II. 1. *Apse.* A circular or polygonal east end. There are but few of these in England, though they are common on the continent; but the list given in the Glossary of Architecture does not contain a tenth part of the number. Co-existent with an Apse, we sometimes find a triple division of the church into Sanctum Sanctorum, Chancel, and Nave. (Kilpeck, Herefordshire; Bishopstone, Sussex; Compton, Surrey.)

II. 11. 3. *a. Altar Stone, fixed or removed.* Before the Reformation the Altar usually consisted of a large slab of granite, marked with a small cross at each corner and in the center, symbolical of the Five



Wounds, and raised about four feet from the ground, sometimes on a solid mass of masonry, sometimes on brackets, more rarely on legs. At the Reformation these were allowed to be removed; and those which then escaped were so effectually displaced in the Rebellion, that scarcely one High Altar is known to exist. A few Chantry Altars however remain. They are described in the Glossary of Architecture, p. 7; and we may add five more; one at the Abbat's house, Much Wenlock, one in Lidbury church, Salop, one in Compton, Surrey, one at Burton Dasset, Warwickshire, and one at Arundel, Sussex. But the altar-slab or stone was sometimes used as a flagstone, generally with the crossed face reversed. An altar-stone is to be found at

Cherry Hinton, Cambridgeshire.

All Hallows, Barking, London.

Irnham, Lincolnshire.

Streatham, near Ely.

Myton, Yorkshire.

S. Mary Magdalen Chapel, Ripon, (where it is still used.)

S. Nicholas', Yarmouth.

Little Welnetham,	} Suffolk.
Hayle,	
Flixton,	
Fressingfield,	

Dunster, Somersetshire.

Hove, Sussex.

Several in Lincoln and in the triforia of Gloucester Cathedrals.

The Bede House, Stamford.

Cookham, Berks, (where the Crosses are inlaid with Brass.)

Burlington Abbey, Yorkshire.

S. Mary's, Barton-upon-Humber.

S. Martin-le-grand, York.

S. Alban's Abbey Church, (on the summit of a high tomb in the south aisle of the choir.)

Cottingham, Yorkshire;

Selmestone,	} Sussex.
Coates,	
Boxgrove,	

These altar-stones are very easily overlooked, and great care must therefore be taken in searching for them. They were for the most part purposely placed near a door, or in the centre of the Nave, as at Cherry Hinton, or in some position where they could most frequently be trodden upon. At Coates, the altar-stone is reverentially laid down under the Table. It is needless to add, that where they are known to occur, it is highly irreverent to subject them wilfully to further indignity. They should always be taken up, and carefully protected from profanation. In ancient Missals we sometimes find the central cross omitted, and in a few instances there is a small hollow instead. This was designed either to hold the Chalice or to



contain the Alms offered. Examples of this occur in S. Robert's Cave, near Knaresborough, and the Holy Chapel, S. Madron, Cornwall.

II. II. 3.  $\beta$ . *Reredos*, or *dossel*, a screen of wood or stone behind the Altar. There are fine examples of the latter at Harlton, Cambridgeshire, and Geddington, Northamptonshire.

II. II. 3.  $\gamma$ . *Piscina*, *orifice*, and *shelf*. It might perhaps be more correct to term these *Fenestella*, *piscina*, and *shelf*. *Piscinæ*, or *water-drains*, as they are called by Rickman, were the necessary appendages of an Altar, for pouring away the water in which the chalice was rinsed, and that in which the priest washed his hands. They generally appear as small niches in the south wall near the High or Chantry Altars: more rarely they are inserted in the east wall. They are usually single; but sometimes double (Jesus College Chapel); very rarely triple (Rothwell, Northamptonshire). When they are double (*i.e.* of two compartments, divided by a central shaft, which is only the case in Early English examples), one orifice was probably used for the former of the above-named purposes, and the other for the latter. The orifices of Early English *piscinæ* are generally either shallow and circular, or deep and reversed pyramidal. They are, however, sometimes 8-foiled (Skelton, Yorkshire) or 10-foiled (Histon). Sometimes two orifices are differently foliated, as at Cherry Hinton and Histon. In Decorated, they are 4-foiled, 5-foiled, &c. up to 17-foiled; which last is very unusual, but occurs in Ardingley church, Sussex. A Chantry *piscina* in Over church, Cambridgeshire, has a 12-foiled orifice. Other forms are square, segmental, three-quarter circular, lozenge, semicircular, or 8-foiled within a raised rim, covered with a pierced flower, or with a dog or lion keeping guard over the orifice. Norman *piscinæ* are very uncommon, and, where they do occur, of the rudest form. Sometimes *piscinæ* are found in the north wall, as at Ditchelling, Sussex, which is of Early English date, and appears to have been found inconvenient, as a Perpendicular one is inserted in the usual position. At Castor church, Northamptonshire, there is an Early English *piscina* both in the north and south walls of the Chancel. A shelf of wood or stone, or a small bracket, as at Stoughton, Sussex, frequently occurs across the middle of *piscinæ*: the use of this is not certainly known. Some think that it formed the Table of Prothesis (see below, II. II. 3.  $\mu$ .); but this, from the small space commonly afforded, seems impossible. Others suppose that it held the soap; but it was more probably the receptacle of the cruets for the holy oil. A recess sometimes runs inwards, on either or both sides, from the *piscina*: this should be observed: its use is unknown.

Some *piscinæ* have no recess or *fenestella*, but project after the manner of brackets: some are supported on a small shaft, and some, as in Christ-Church, Hants, have a niche in the interior of the *fenestella*. In some Constitutions of the thirteenth century, it is ordained that where there is no *piscina*, a hole in the floor, to the south of the

Altar, should serve the purpose. None such have as yet been described; but it will be well to look for this arrangement.

Some few churches (Castor, Northamptonshire, Thurlby, Lincolnshire,) have a small square recess near the ground to the east of the piscina. This should be noticed, though its use is unknown, and it seems hitherto to have escaped observation.

II. II. 3. *δ. Sedilia.* Seats for the priest, deacon, and sub-deacon, at the administration of the Holy Eucharist. They vary in number from one to five: but the usual number is three. They almost always occur on the south side of the Chancel, though sometimes on the north: at Helpstone, Northamptonshire, there are three of Early English date on both north and south sides. At Hauxton, Cambridgeshire, they are at the east end of the north aisle, there having been a Chantry Altar there. Sometimes they are of equal height; sometimes the eastern seat is higher than the two others, and sometimes (chiefly in early examples) they descend in regular gradation towards the west. Examples, Teversham, Cherry-Hinton, S. Michael's, Cambridge. They often occur in the sill of the south-east chancel-window, and are then easily overlooked. Sometimes the sill is graduated, as at Goldington, Beds, and Little Wilbraham. Sometimes, as at Fulbourn, there is no division of seats, but one canopy covers space sufficient for three. Norman sedilia are very uncommon: a fine specimen has been uncovered at S. Mary's, Leicester. The piscina is almost always to the east of the sedilia: very rarely to the west, as in a south chantry in S. Mark's Chapel, Bristol. We often find adjacent to the sedilia on the western side, a larger recess, as at Great Hasely, Oxon, and Meysey Hampton, Gloucestershire\*; which may be called the *magnum sedile*. Its use is unknown; but it may have been an Easter Sepulchre. It is certainly incorrect to regard it as a common sepulchral recess. There is a fine one of Norman date in Thurlby church, Lincolnshire.

II. II. 3. *ε. Aumbrye*, or locker. A plain recess, for the safe preservation of the sacred vessels, and the like. They are exceedingly common in all parts of the church, especially on the north side of an Altar. A perfect example, with the original door and shelves, remains in the south aisle of Barrington church, Cambridgeshire. Traces of hinges should be looked for; as other recesses, probably for different uses, may often be met with.

II. II. 3. *η. Brackets.* The hole for the serges, or wax-tapers, is sometimes to be found in these: they must not, in that case, be mistaken for piscinæ.

II. II. 3. *θ. Easter or Holy Sepulchre.* A recess for the reception of the Elements consecrated on the Cœna Domini, or Maunday Thursday, till High Mass on Easter-day. They are generally shallow, under an obtuse or broad ogee arch, rising about three feet from the ground. They usually occur on the north side of the Chancel, but

\* Engraved in Part IV. of the *Illustrations of Monumental Brasses*, Plate 4.

often in Kent, Sussex, and Hampshire, on the south; and may be found of all degrees of magnificence, from the plain oblong recesses in the Weald of Sussex, to the gorgeous sculpture representing the Resurrection, in Heckington, Lincolnshire. They are almost invariably of Decorated date. Cambridgeshire does not furnish many examples; but there is one in Grantchester church. Sometimes a high tomb on the north of the Altar, especially in the Tudor age, served as an Easter Sepulchre. A beautiful instance occurs at Exton, Rutland. At East Wittering, Sussex, is a curious example: here the monument consists of two parts, one in the north wall, the other jutting out at right angles to it, at a distance of about three feet from the eastern wall. In ancient wills we sometimes find requests that tombs might be built so as to serve for the holy sepulchre. This may possibly be connected with the early practice of using the martyrs' tombs for Altars. (See Rev. vi. 9). Fosbroke (*Antiq.* ii. 703.) quotes the following from a will of 1479: "I will that there be made a playne tombe of marble of a competent height, to the intent that yt may ber the blessed body of our Lord, and the sepultur, at the time of Estre, to stand upon the same, with myne arms, and a convenient scriptur to be sett about the same tombe." The sepulchre itself was usually a moveable wooden structure: it appears also to have been called the *Paschal*. At Fulbourn, a curious wooden frame over a recumbent effigy near the altar seems to have been thus used. The ceremony of the Passion and the Resurrection performed at the sepulchre on Good Friday and Easter-day, is accurately described in the Antiquities of Durham Abbey.

II. ii. 3. *κ. λ. Altar-rails and Table.* These, when of the date of King James I. or King Charles the Martyr, deserve especial notice. They were not in use before the Reformation: a long linen cloth held up before the communicants (as is still the case abroad) served the purpose: and in some churches, as at Holy Rood, Southampton, a linen cloth is, at the Communion, put over the rails.

II. ii. 3. *λ. Steps.* Three, or some multiple of three, is the most usual number: but four and seven also occur. On the fronts are sometimes engraven the founder's name, and the date of the church, as at Geddington, Northamptonshire. See below, II. ii. 12.

II. ii. 3. *μ. Table of Prothesis, or Credence.* The place whereon the Elements were deposited previously to their oblation. It sometimes appears as a plain square recess, or a low large bracket, on the north of the Altar. In the former case it may easily be mistaken for an aumbrye. Credences of the 17th century are occasionally found; but they are of rare occurrence under any circumstances, and perhaps the only perfect specimens of note are those at S. Cross' Hospital near Winchester, and Compton, Surrey.

II. ii. 6. *Window-arch.* In deeply recessed windows the internal arch generally differs in shape from the external, and in Early English and Decorated frequently has jamb-shafts and a hood-moulding above.

II. II. 10. *Misereres*. The elbowed stalls, so frequently occurring in Cathedrals, where the seat lifts up, and folding back, forms a higher and smaller seat. The carving on the under part is often very curious. Those in the choir of Ely Cathedral are perhaps the finest examples extant. There are very beautiful specimens at Nantwich, Cheshire.

II. II. 11. *Chancel-seats*. Low stone seats continued, as at Trumington, along one or both walls of the Chancel, and even, as at Little Bytham, Lincolnshire, along the east end also. They are sometimes furnished with raised ends carved in stone after the manner of poppy-heads. These seats are sometimes to be found in the Nave also. See *History of Pews*, p. 12. They are still used at Waterbeach, Cambridge-shire.

II. II. 12. *Elevation of Chancel*. In Standon church, Herts, Walpole S. Andrews', Norfolk, S. Stephen's, Bristol, S. Mary's, Guildford, and a few others, the Chancel is raised on a flight of six, ten, or twelve steps. This arrangement is now very rare, the Puritans having been (as the journal of Will Dowsing attests) most zealous for the levelling of the Chancel with the rest of the church. Yet where this has been done, its former height may be often judged of from the elevation of the piscina from the ground. It is remarkable that ancient writers sometimes speak of the Chancel as *lower* than the Nave. Original examples of this would seem still to occur, as in S. Giles' church, Cambridge.

II. II. 9. *Chancel-arch*. This is sometimes triple, as at Capel le Ferne, and Barfreston, Kent, and Branford, Suffolk.

II. VIII. 2. *Panelling above Nave-arch*. That this is not an unnecessary enquiry is evident from Burwell, Great S. Mary's, and Saffron Walden churches.

II. VIII. 3. *Rood-screen*. The screen which separates the Chancel from the Nave; in Latin *cancelli*, whence the former name. Here, before the Reformation, a Rood, or Crucifix, and the images of the Blessed Virgin and S. John, were placed. The doors represent death, as the entrance from the Nave, the Church Militant, to the Chancel, the Church Triumphant; and the sculpture with which they are adorned will usually be found to bear some reference to this. For example, in Guilden Morden church, Cambridgeshire, the following legend is painted round the screen:

Ad mortem duram Jhesu de me cape curam  
 Vitam venturam post mortem redde securam  
 Fac me confessum rogo te Deus ante secessum  
 Et post decessum cælo michi dirige gressum.

It is perhaps in accordance with this idea that the doors always open inwards and never outwards. The Rood-screen was generally richly decorated with painting and gilding: the gilding still remains at Eye, Suffolk. The original doors however very seldom remain, as they do at Martham, Norfolk. The lower part of the screen is not pierced:



it is often painted with figures of Apostles and Saints, as at Therfield, Herts, Yaxley and Eye, Suffolk, where eighteen figures remain. Magnificent examples exist at Walpole S. Andrew's, Ranworth, and Worstead, Norfolk. The paintings of this kind are of a peculiar school, and well deserving of more examination than they have yet met with. Several have recently been brought to light in consequence of our calling attention to the fact, that the lower panels were seldom removed, but merely hidden by pews: as at Blyth, Yorkshire. This will afford encouragement for further investigations. Examples of Rood-screens in wood, are Bourn, Lolworth, Foulmire, Balsham, Barton, and Quy: in stone, Harlton and Bottisham, Cambridgeshire, Great Bardfield, Essex.

II. viii. 4. *Rood-staircase.* The staircase by which the Priest ascended to the Rood-loft. It is sometimes concealed in a pier, and sometimes, when the tower is central, forms part of the staircase to the belfry. More rarely it winds round a pier externally (Fairford, Gloucestershire.) Generally it has a Rood-turret for its reception (iv. 20.), as at Great S. Mary's, Great Shelford, and Harlton. Many Norfolk churches have two such turrets with doorways opening on to the roofs of the Aisle, Chancel, and Nave. When there are two staircases, it has been suggested that they were intended for the Gospeller and Epistler to ascend different ways. At Bainton, Northamptonshire, the Rood-turret rises above the gable of the Nave, and perhaps contained the Sancte Bell (iv. 17).

II. viii. 5. *Rood-doors.* By these are meant, not the door in the Rood-screen to the Chancel, but the door to the Rood-staircase, whether below or aloft. Concerning these it is to be observed on which side of the Chancel-arch they occur, and whether there be two or four. The Rood-door is sometimes found in the wall of the aisle, and a wooden passage was thrown across it to the Chancel-arch; an arrangement frequent in Somersetshire.

II. viii. 6. *Rood-loft.* In addition to what has been said above, we may further remark that these were so effectually destroyed at the Reformation that very few now remain. Guilden Morden church has its Rood-loft still in existence; and considerable portions remain at Balsham; and there is a very fine one, though much altered and mutilated, in S. John's College Chapel. The magnificent one at Llanegryn, Merionethshire, was for the first time described by the Cambridge Camden Society in the summer of 1840. There are perfect Rood-lofts at Sleaford, Lincolnshire, Bettws Newydd, Monmouthshire, Flamborough, Yorkshire, Norton-Fitzwarren, and S. Aldred's, Somerset; and large portions remain at Gaddesby and Buckminster, Leicester, and Ashelworth, near Tewkesbury. The Roods were taken down by order of government in 1548, when the Royal Arms, that unfortunate disfigurement of our ancient churches, were often, though apparently without sufficient authority, substituted in their places, and hence their common position over the chancel-arch.

II. VIII. 7. The half-piers at the east or west of the Nave are called "responds:" where there are two arches there are therefore one pier and two responds, and so on. Sometimes, but rarely, these responds resemble brackets, the upper half, bevilled to a point, being alone used to support the arch. There are examples, beautifully floriated, at Teversham.

II. VIII. 9. *Triforia*,

"The cloister-galleries small,  
That at mid-height thread the chancel wall,"

were passages giving access to different parts of the fabrick, and were sometimes used for letting down tapestry on high feasts: they principally occur in Conventual or Collegiate churches, and are often elaborately beautiful. An ancient name was "Blindstory."

II. VIII. 10. *Clerestory*. The old way of spelling clear story: that part of a church which rises above the aisles, and which in late Perpendicular sometimes presents almost a continuous window, so closely is it pierced for lights, as at Great S. Mary's church. Sometimes, especially in Staffordshire, there is a clerestory to the aisles. The earlier clerestories in parish churches are lighted by foliated circles, as at Trumpington and Bourn. But clerestories were not generally used, except in very great churches, till the fifteenth century.

II. VIII. 15. *Poppy-heads*, or *poppies* (perhaps *pupa-heads*, i. e. little wooden images) the terminations of the ends of open seats, often exquisitely carved in heads, animals, foliage, &c. Drawings and measurements of these are of great value to the Society.

II. VIII. 17. *Parvise turret*. The little tower enclosing a staircase to the parvise. See below IV. 5.

II. VIII. 18. *Roof and groining*. Particular attention should be paid by visitors to the ancient examples of wooden roofs, as few now remain unmutilated. The earliest kinds have tie beams; the *foliated* roofs are extremely beautiful, but do not appear to occur of earlier date than the fifteenth century. The points which should be especially noticed in ancient roofs are (1.) the pitch; (2.) the general construction; (3.) the particular arrangement of collars, braces, king-posts, &c., and the number and position of the trusses. Tudor-roofs are almost flat, as in the chapels of Trinity and S. John's Colleges, and S. Sepulchre's church. A very rich and magnificent one of this date remains at S. Neot's. Anciently many roofs had a ridge-moulding externally, which is a kind of serrated tile-work projecting upwards, and shewn in relief against the sky. It is now very rarely found; but vestiges of it occur in the Chancel at Impington, and Compton, Surrey. *Pack-saddle* or gable-roofs to towers are uncommon in England, though frequent on the continent. Examples, Tinwell, Rutlandshire, Colne S. Aldwin, Gloucestershire, Carhamp-ton, Somersetshire.



II. VIII. 19. *The Pulpit* ought properly to stand at the north side of the Chancel-arch; facing the north-west. If it stands anywhere else, it has assuredly been removed: and enquiry may be made when and whence. The reason of this position is, that the Priest may have his face to the people without turning his back to the Altar; the people of course facing the east. Stone pulpits are not common: but their stem or base occasionally remains, surmounted by a modern wooden erection: and sometimes, as in the fine pulpit of S. Mary's, Bridgewater, the stem being stone, the upper part was originally carved wood. A good many stone pulpits remain in Somersetshire, as at Wrington, Nailsea, Kew-Stoke. Sometimes they have a staircase externally, as at S. Peter's, Oxford. Ancient wooden pulpits are also to be found, as at Thurning, Suffolk, Castle Acre, Hunstanton, Snettisham, Burnham-Norton, in Norfolk. The last is a magnificent example, hexagonal, richly painted with the four Doctors of the Church, the builder, John Goldale, and Katharine his wife. The fine stone pulpit at Cheddar, Somersets, has one side of oak, forming the door of entrance, and carved similarly to the stone part.

II. VIII. 20. *Hour-Glass Stand*. A relick of Puritanick times. They are not very uncommon; they generally stand on the left hand of the preacher, close to the pulpit, and are made of iron. Examples, Coton, Shepreth, Impington (in the Font). A curious revolving one occurs at Stoke D'Abernon, Surrey, and in S. John Baptist, Bristol, where the hour-glass itself remains, as it does at Brooke, near Norwich, and S. Alban's, Wood-street, London. Though a Puritanick innovation it long kept its place: for Gay in his Pastorals writes,

"He said that Heaven would take her soul no doubt,  
And spoke the *hour-glass* in her praise quite out:"

and it is depicted by the side of a pulpit in one of Hogarth's paintings.

II. VIII. 22. 23. *Pews or Pues; and Galleries*. This article is inserted, not as expressing any approval of these abominations, but rather from the desire of showing how late is their introduction. The earliest yet described bears date 1601. The date of these, as well as of the Reading pew and pulpit and gallery, should be carefully noticed. See the Society's *History of Pews*.

II. IX. 2. x. 2. *Chantry Altar*. The same things are here to be noticed as in the High Altar, though, for the sake of brevity, they have not all been specified. Chantry sedilia are not common, and occur chiefly in large churches.

II. XI. 1. *Parclose*. The screens which separate chapels, more especially at the East end of the Aisles, from the body of the church. They are sometimes of stone, more frequently of wood; and in all respects resemble Rood-screens. There are good examples at Bottisham.

II. XI. 8. *Benatura*, or Holy-water stoup, placed at the entrance of churches, generally on the right hand of the outer or inner-porch door, or both. A very good example occurs at Horseheath: they are

almost invariably much mutilated. Examples, Barrington, and Harlton. Sometimes there is a shelf over them.

II. xi. 9. *Corbels* often represent persons living at the time of the erection of the church, and who were connected with it as founders, benefactors, or otherwise. Hence, especially in female heads, by attention to the costume, much light may be thrown on the date of the church. The principal head-dresses are, the Wimple, used from the time of King John to about Edward II. It concealed the throat and chin, like a kerchief tied high over the face. During the 14th century, the Coif or Mantilla, a kind of veil flowing from the back of the head, was generally used; and the Reticulated (a net confining the hair on each side of the forehead) was prevalent in the reign of Edward III. In this century, however, the varieties of female head-dress were very numerous. At the commencement of the 15th century, the Lunar was in fashion, resembling a crescent with the points upward. Afterwards, till about 1460, succeeded the *Horned*, which is not unlike the upper part of a heart. The Wired, or Butterfly, is often found during the age of Richard III., in Brasses; as in the Peyton Brass, at Isleham, Cambridgeshire. It is a preposterously large structure of wire and gauze projecting from the back of the head. The Kennel is common in the Tudor period. It is an angular peak projecting above the forehead, and continued down both sides of the face. A dripstone is often terminated by the head of a king on one side, and of a prelate on the other; the reigning monarch and the bishop of the diocese.

II. xiii. *Font*. If this be not at or near the west end, and by a door, we must enquire when and by whom it was moved; and a few words on the impropriety of the alteration may not be out of place. See below, VI. 15.

III. 12. *Bells*. The inscription on these may be taken, where it is too dark to do more than to feel it, with the black lead and rubber. *Alphabet bells*, those in which the letters of the alphabet supply any other legend, are very scarce, and should be noticed. The oldest bells have wooden crowns.

III. 12. γ. *Saint's Bell*. Called in Puritanick times *sermon bell*, and forbidden by the orthodox prelates to be rung, as it now is at Godalming, Surrey, when a sermon is preached. It is a small bell generally on the outside of a church: its present employment is commonly to "ring in" the minister. It was formerly rung to give notice that the *Sanctus, sanctus, sanctus, Dominus Deus Sabaoth*, in the celebration of the Mass, had commenced, and to warn the people of the approaching elevation of the Host. The custom of ringing a bell on the commencement of the Eucharist is still retained at S. John's College. A Saint's bell, long disused, still hangs in the tower of Great S. Mary's, Cambridge. In the parish accounts of Steeple Ashton, Wilts, occurs: "1609. Item. In y<sup>e</sup> Tower five greater Bells and a little sance Bel,' which is curious as shewing the pronunciation.

III. 13. *Beacon or Belfry-turret* \*. The turret at the angle of a Tower, sometimes in border counties, as in Westmoreland, Cumberland, Northumberland, and Herefordshire, used to contain the apparatus for kindling, at the shortest possible notice, the *need-fire*. In some, the caldron which held the fire is still said to remain, as it does in the Church of Fontaine, near Havre de Grace, in Normandy. And at Oystermonde, near Caen, it is surmounted by a small piece of ordnance, of the time of Francis I. The *licentia crenellandi*, or permission to make defensive arrangements, was frequently given about the time of Stephen: though by Church Canons the use of the church as a fortress was strictly forbidden. In the border counties, however, such may be found, as at Burgh on the Sands, and Newton Arlock, Cumberland. There is a Beacon-turret at Paul (S. Paulinus), Cornwall.

III. 14. *γ. Spiral bead*. This serves sometimes as a bannister in stone staircases, as at Kingstone-by-sea, Sussex.

III. 17. *General character of Tower*. It is interesting to determine why churches so completely run in lines as to the character of their towers or spires. The example of the Cathedral is usually assigned as the reason, and probably is so, if only we bear in mind that the spires of many Cathedrals have been destroyed: so that the example might be taken from what they were, rather than from what they are.

IV. 4. *Porch*. Porches of Norman date are extremely rare. A fine one occurs at Malmsbury. A few instances of Transition date may occasionally be found. In Early English Porches the outer arch is often pointed while the inner one is semicircular, as at Barnack, where there is a very magnificent example. Some Porches are of wood, as at Impington; and these are usually of very beautiful and varied design, though sometimes, as at Great Eversden, quite plain.

IV. 5. *Parvise*. The small room frequently, as at Girton, occurring over the porch. It was generally the abode of a Chantry-priest. Probably the largest in England is that at Cirencester.

IV. 14. *Gurgoyles*. Images of men, monsters, beasts, or demons, on the exterior of the church, and more especially at the angles of the tower, serving as water-spouts.

IV. 17. *Sancte-bell cot*. A small but frequently elegant erection at the east end of the nave, for the reception of the Sancte bell. Sometimes, but rarely, the bell itself remains, as at Over, Cambridgeshire. At Baston, Lincolnshire, the cot is placed over the west end of the south aisle, of which there is perhaps no other instance. The word *sancte* should be pronounced as one syllable, being only the Anglicised form of a Latin termination.

IV. 18. *Lych-gate*, or corpse-gate, from the Anglo-Saxon "*leich*," a dead body, (whence Lichfield, Lich Street, in Worcester, and the like)

\* The notice in the second edition on this subject has been misunderstood, as if it intended to assert that *all* angular turrets served the purpose of beacon-turrets, which is, of course, by no means the case.

a gate at the entrance of the church-yard, where the coffin was for a few minutes set down before burial, to await the arrival of the minister. They are generally of wood, and thatched; but they are of uncommon occurrence in England, though extremely frequent in Wales. Examples, Fen Ditton, Horningsea. This gate was also called "lich-stile," or "churchstile," corrupted into *churstele*, (Parish Registers of Warrington, 1658.) A Lich-gate, when perfect, comprises a lich-path, lich-seats, a lich-cross, and a lich-stone on which to rest the coffin. The three last occur at S. Levan, Cornwall, and lich-stones are common through that county.

IV. 19. *Coped coffins*. These are of sufficiently common occurrence, and usually have a floriated cross sculptured upon the lid. The date is very difficult to determine in the present state of ecclesiology, but the smaller, plainer, and flatter examples, seem the earliest. There are several good ones in the south aisle of Trumpington church. Those of unquestionably Norman date are excessively rare. A most beautiful one, covered all over with intricate sculpture, exists in Hickling church, Notts.

IV. 21. *Masonry*. This article is inserted with a view principally to the discovery of Saxon work. A church bearing any traces of "long and short" work should be carefully examined in the belfry-arch, the chancel-arch, the interior angles of the tower, and in the belfry windows. Herringbone masonry is also deserving of attention.

VI. 3. *Hagioscope*. By this term are meant those singular and not uncommon apertures which were made through different parts of the interior walls of a church, generally on one or both sides of the chancel-arch, as at S. Sepulchre's, in order that the worshippers in the Aisles might be able to see the elevation of the Host. The technical term in use is "Squint;" that used by some Ecclesiologists, "Loricula." The former is every way objectionable, the latter unmeaning, since *lorica* signifies, not the hole pierced through a breast-wall, but the breast-wall itself. *Elevation aperture* was sometimes substituted for this: a term, to say the least, very awkward. It is hoped that the new term, formed as it is according to analogy, and expressive, may be thought useful\*. These apertures are usually oblong slits in the chancel-wall, opening obliquely, generally into a chantry. At Tillbrook, Beds., is an example of a chantry piscina serving also for a Hagioscope, as there likewise is at Castle Rising, Norfolk: and at S. Mary's, Guildford, a *benatura* was thus used. In early Norman churches, their place is sometimes supplied by a smaller, on each side of the great, chancel-arch. Rodmell church, Sussex, has a very curious Hagioscope, supported by a spirally-fluted Transition shaft; and S. Giles', Cambridge, has a good one of Perpendicular date. Sometimes these apertures appear to have been glazed, as in the Mayor's Chapel, Bristol. Hagioscopes vary much in size, and

\* This hope, expressed in the second edition, has been fully verified, and the word seems to have become a recognized term in Ecclesiology.



are sometimes very large. There are two very remarkable ones in the north Chancel-wall of Wingfield, Suffolk.

VI. 11. *Church Chest*. These occur sometimes of Early English date, as in Clymping, Sussex; or Decorated as at Derby, S. Peter: but their date is seldom easy to determine. A very curious double one, of enormously massive oak, and with singular locks, is built into the wall and floor in the Chapel of South Lynn: the outer lid alone requires a strong man to lift it.

VI. 12. *Fald-stool*. More correctly, Litany desk. A beautiful kneeling desk is to be seen in the carved seats of S. Ives, Cornwall. For an explanation of the word see the Rubrick to the Coronation Service.

VI. 14. *Oratory*. A small chapel attached to the church for the purpose of private devotion. They are very seldom found; but a perfect one exists at Maxey church, Northamptonshire. It is a small room with a groined roof, entered by a double door from the Chancel, to which it forms a south Transept.

VI. 15. *Chrismatory*. A recess like a piscina, above or near the place where the Font originally stood, to contain the Chrism, or holy oil, with which infants were after Baptism anointed. Examples occur at S. Mildred's, Canterbury, and Thoyden Garney, Essex.

VI. 16. *Lychnoscope*. In the third edition the following account of this singular arrangement was given, though further investigations have induced us to think it untenable: "The small and low side window at the south-west or north-west of the Chancel, or the south-east or north-east of the Nave. This generally occurs in Early English churches; and the window is frequently transomed. The use of this arrangement has been much questioned. Some have thought it a confessional; some, for lepers to view the Elevation of the Host; but the position of the window often made it impossible that the Elevation of the Host should be seen through it. Others think that it served as an external Hagioscope from the Aisles, or to see when the priest advanced to commence the service at the Altar. The following hint is thrown out as to its real use. During the three last nights of Passion Week lights were kept burning in the Holy Sepulchre\*, and at all times in Chancies and upon High Altars. This window probably served for those whose business it was to keep them in, to satisfy themselves that all was right: the other windows being too high for the purpose. Hence they generally occur on the south side, because the Easter Sepulchre is generally found on the north. And they are less common in Perpendicular churches because the windows are usually so low as to render them unnecessary. In old parish registers we sometimes find the item "Paid for watching the Pasch-light." It has been observed that traces of shutters may sometimes be found inside; and it

\* This was usually a temporary wooden erection: the existence therefore of this window where no sepulchre now remains, does not disprove what is here advanced.

is probable that this window was opened only on the above occasions, because it would materially interfere with the uniformity of the Chancel windows, and impede the prospect through the Hagioscope. It is rare to find Lychnoscopes on both north and south sides of the Chancel, as at Ufford, Northamptonshire. The above term has been introduced in conformity with this view of the use of such an arrangement, no received or satisfactory name having yet been assigned to it: though the subject is, of course, open to further investigation."

The opinion stated above appears to be untenable, both from the occurrence of lychnoscopes in positions, and under circumstances, which are irreconcilable with the theory, and from the consideration that, although the item "for watching the Pasch-light" occurs perhaps not unfrequently, yet devotion was seldom at so low an ebb, particularly in the twelfth century, as to make such a provision in the fabrick of the building necessary. From investigations made since the publication of the third edition, it appears that in particular districts the features and position of the lychnoscope are varied in a more remarkable way even than might have been expected from the acknowledged prevalence of peculiar architectural forms and arrangements in different localities. Thus in some places the lychnoscope is always transomed, that is, forms part of an original window, being divided from the upper part by this unusual member in windows of this period: in others a somewhat later window has been added, perhaps clumsily, at the bottom of an original one: as may be seen at Addington in Surrey. In other churches it is found as an entirely distinct window from the ordinary Chancel windows, unlike them in character, and placed at a lower level in the wall. In some cases the lychnoscope has two lights divided by a mullion. The eastern part of the county of Kent presents some curious examples. In the fine Norman church of S. Margaret at Clyffe, there may be seen at the south-west of the Chancel the blocked remains of a very low broad window, with a segmental head. This is the earliest example we have heard of. At Ringswould a trefoliated Early English lychnoscope has been inserted at the north-west of a Norman Chancel. In Preston church there are *two*: one, an elegant trefoliated light at the south-west of the Chancel; the other, apparently of Early Decorated date, at the north-west of a north Chantry. Here it would seem an appendage of an Altar rather than of an Easter Sepulchre. Walmer has, in an Early English Chancel, a low square lychnoscope at the south-west; and, what is more remarkable, a second, of Early Perpendicular date, at the south-east of the Nave. These two lights must together have commanded the north pier of the Chancel Arch. Whether any remarkable arrangement existed here, cannot now be known, owing to the miserable mutilation of the church.

In Ewell church an Early English lychnoscope of very rude work occurs at the south-west of the Chancel. It is square, and

divided by a rude mullion into two oblong lights. A Decorated example occurs at Elinstone, at the south-west of the Chancel. In three nearly contiguous churches of the same district, the lychnoscope occurs in the remarkable position of the north-east of the Nave, or North Aisle. At Lyddon it is a plain light in the back part of a sepulchral recess of rude character and workmanship. At Tilmanstone there is a low plain oblong aperture in a sort of sepulchral recess in the same position. In Eythorne it is a mere small oblong opening apparently without internal splay.

The most curious lychnoscope however that has yet been described occurs in Buckland church, in the same neighbourhood. At the north-west of the Chancel is a tall niche, splayed very slightly in its eastern jamb, but very much in its western, so as to allow a person from without to see the western face of the south pier of the Chancel Arch. In the upper part of the niche is a trefoiled light, apparently divided by a transom from a lower light, now blocked. In the inside, on the western jamb, remains the hinge of a wooden shutter. In this church the Chancel is much narrower than the Nave, but the north walls of both are in a line: so that south of the Chancel Arch there remains an eastern wall to the Nave. Here there might have stood an Altar, commanded by this lychnoscope, except that there seem to be traces of a smaller arch of communication here into a south Chancel Aisle, which exists, but in a mutilated state.

The form of these windows is extremely varied, but they almost invariably have transoms. At Littlebury, Essex, a transomed lancet occurs; at Comberton, a Decorated window of two lights, with the western only transomed. At Essendine is a quatrefoiled circle.

The lychnoscope must not be confounded with a little window sometimes, as at Bishop's Bourne, Kent, found in the same position but high up in the wall. This was to throw light into the Roodloft. Sometimes also, as at Preston, Sussex, the Chancel windows are all on a different level, descending from the east. In such cases the interior of the Chancel was formerly on an ascent of steps.

The attention of church visitors is particularly invited to this subject, and any information will be gladly received by the Society. The points to which the attention of Ecclesiologists is more particularly directed are the following:

The position of the lychnoscope considered with reference to the ground-plan of the church.

Their adaptation to an external or internal point of sight.

The direction of their internal splay; it being ascertained, if possible, what parts of the church are commanded by them from without.

Whether they have any external splay; which might have been expected if they were to be used from without.

Whether they were ever glazed, and if so, whether with coloured glass.

Whether they were transomed; whether furnished with internal shutters; if so, the arrangement of the hinges.

Their height, outside and inside, from the basement moulding or line of floor.

VI. 18. *Paintings on Wall or Roof.* Anciently, besides the windows being filled with gorgeous stained glass, the interior walls of churches were covered with fresco paintings, and the roofs adorned with beautiful heraldic devices or mosaic patterns, or made to represent the blue sky with gilt stars and constellations, as at Empingham, Rutland. The frescoes on the walls were at first flowers or patterns, as at S. Sepulchre's; afterwards legends of Saints, or historical events, as the Martyrdom of S. Thomas of Canterbury at Preston, Sussex. They gave special offence to the Puritans, who effaced them wherever they could. Many considerable portions however have recently been brought to light, concealed by coatings of whitewash, though in most instances they have unfortunately been effaced or destroyed. Wherever any trace is discovered, careful search should be made for more in every direction; but great pains must be taken in removing the paint or wash from them, since much mischief may be done by injudicious haste and impatience. It is probable that in many instances fine paintings were purposely concealed from the Puritans by covering them with coarse whitewash, and that many invaluable examples to this day exist in a perfect state. One of the commonest representations is of S. Christopher, who, being a saint *boni ominis*, is often found opposite the chief entrance. Upon the discovery of any considerable portions of fresco painting, intimation should be sent to the Society at Cambridge, who will give directions for its restoration. The groining and canopies of niches, and the capitals and shafts of columns were often adorned with red, blue, and gilt decorations, traces of which may generally be found by carefully removing the outer coatings with a knife. At Coton the capitals of the nave piers were painted vermilion, and much of the original colouring remains.

VI. 24. *Ancient Armour.* A very brief summary is here inserted to guide the visitor in determining dates. From about 1150 to 1310, a *complete* dress of mail (the hauberk) was used, made of small steel rings. Effigies of this kind are almost always of Knights Templars. During the 12th century the head was covered with a hood of mail (*coif de mailles*), and the crown was protected by a flat or trencher-shaped steel plate worn underneath. In the time of Richard I. a cylindrical or spherical helm (*chapel de fer*), horizontally pierced in front, was much worn. Over the hauberk was a loose surcoat. The arms were, a long kite-shaped shield, a mace, or pole axe, (*martel de fer*), and a long sword, usually with the hand on the hilt. The feet were cased in mail, and armed with a pryck spur.

Effigies scarcely occur before about 1250, though a few Knights Templars of earlier date remain. In the time of Henry III. plates



of steel began to be added to the elbows and knees. The shields were worn shorter; on the head was a simple hood of mail; and a quilted shirt (*gambeson*) was worn under the *hauberk*. A little before 1300, *ailettes* (or small shields charged with arms over each shoulder) were introduced. Steel plates on the arms and legs (in front only) succeeded, and the surcoat was charged with the armorial bearings. Horses were *barded*, or enveloped in drapery bearing the rider's arms. The conical helm (*bascinet*) seems to have come in use about 1320. Circular plates at the joints, as shoulders and elbows, were often bosses with lions' heads, &c. Pointed shoes (*sollerets*) were now first used. The loose surcoat still worn over the mail. Brasses and effigies of this age are extremely rare.

From 1340 to 1390, the *bascinet*, *camail*, or mail tippet, *jupon*, or *jerkin*, fitting tight over the body, and *escaloped* at bottom, below which the mail shirt (*haubergeon*) appears, were in fashion. A long sword, and *auelace*, or dagger, are the offensive arms. The legs and arms are cased in steel. *Sollerets* and *rowel-spurs* on the feet. The arms were sometimes blazoned on the *jupon*. Sometimes the SS collar occurs: a vizor to the *bascinet*; and a chaplet or wreath round the helm. Effigies and Brasses of the date of Edward III. are very common.

About 1400, the *camail* gave way to a gorget of plate. Below the waist hung *taces* of steel laminæ. The head often rests on a tilting helm, with crest above it. On the elbows are fan-like pieces of steel: on the arm-pits *pallettes*. The toes of *sollerets* are now blunt. In the time of Richard III. armour attained its greatest perfection. Still later (Henry VII. and VIII.) we find pendent *tassets* or *tuilles* below the waist: broad-toed shoes (*poullains*), and frequently fluted armour. The mail appears below the *tassets*, which hang like a flap over each hip. The elbow plates are sometimes preposterously large.

VI. 26. *Images of Saints*. The images of patron saints often occur in niches on the exterior, particularly the Tower: as at Yaxley, Suffolk, Bourne-Bridge, Kent: S. Loup near Bayeux. Some statues remain in the east wall of S. Mary le Crypt, Gloucester. The following account of the symbols of the most commonly occurring Saints, will be found useful in examining stained glass, ancient paintings, &c.

The Holy Apostles:

*S. Peter*. With a key; or two keys with different wards. Usually represented with S. Paul: in which case S. Peter has an open book, S. Paul a closed one.

*S. Andrew*. Leaning on the Cross called from him.

*S. John Evangelist*. With a Chalice, in which is a winged serpent. (In this case the eagle is rarely represented.)

*S. Bartholomew*. With a flaying-knife.

*S. James the Less*. With a fuller's staff, bearing a small square banner.

- S. James the Greater.* With a pilgrim's hat, staff, scrip, and escallop shell.  
*S. Thomas.* With an arrow; or with a long staff.  
*S. Simon.* With a long saw.  
*S. Jude.* With a club.  
*S. Matthias.* With a hatchet.  
*S. Philip.* Leaning on a spear; or with a long Cross in the shape of a T.  
*S. Matthew.* With a knife or dagger.  
*S. Paul.* With elevated sword.  
*S. John Baptist.* With an Agnus Dei, generally on a book.  
*S. Stephen.* With stones in his lap.  
 [Some of the above are doubtful.]
- 

- S. Agatha.* V. M. Her breast torn by pincers.  
*S. Agnes.* V. M. With a lamb at her feet.  
*S. Aidan.* B. C. A stag crouching at his feet.  
*S. Alphege.* Abp. M. His chasuble full of stones.  
*S. Anagradesma.* V. C. Covered with the leprosy.  
*S. Anne.* Teaching the Blessed Virgin to read: her finger usually pointing to the words *Radix Jesse floruit*.  
*S. Antony the Eremite.* The Devil appearing to him like a goat.  
*S. Antony of Padua.* C. With a pig, a T Cross, and a Rosary.  
*S. Apollonia.* V. M. With a tooth and pincers.  
*S. Augustine the Doctor.* B. D. By the sea-side.  
*S. Barbara.* V. M. With a tower in her hands.  
*S. Blaise.* B. M. With a wool-comb.  
*S. Boniface.* B. M. Hewing down an oak.  
*S. Bridget.* V. Holding a Crucifix.  
*S. Britius.* B. C. With a child in his arms.  
*S. Canute.* K. M. Lying at the foot of an Altar.  
*S. Catharine.* V. M. With a wheel and sword.  
*S. Cecilia.* V. M. With an organ.  
*S. Christopher.* M. A giant, carrying the infant Saviour on his shoulder across a stream: a monk or female figure with a lantern on the further side.  
*S. Clement.* B. M. With an anchor.  
*S. David.* Abp. C. Preaching on a hill?  
*S. Denys.* B. M. With his head in his hands.  
*S. Dorothy.* V. M. A nosegay in one hand, a sword in the other.  
*S. Dunstan.* Abp. C. With a harp.  
*S. Edith.* V. C. Abbess. Washing a beggar's feet?  
*S. Edmund.* K. M. Crowned, fastened to a tree, and pierced with arrows.  
*S. Edward.* K. C. With the Gospel of S. John in his hand.  
*S. Enurchus.* B. C. A Dove lighting on his head.

- S. Etheldreda.* Q. V. Abbess. Asleep: a young tree blossoming over her head.
- S. Eustachius,* or *S. Hubert.* M. A stag appearing to him with a cross between its horns.
- S. Fabian.* B. M. Kneeling at the block, with the triple crown at his side?
- S. Faith.* V. M. With a bundle of rods.
- S. George.* M. With the dragon.
- S. Gertrude.* V. Abbess? With a loaf?
- S. Giles.* Abbat C. A hind with an arrow piercing her neck standing on her hind legs, and resting her feet in his lap.
- S. Gudula.* V. M. With a lantern.
- S. Guthlac.* C. With a whip.
- S. Helena.* Q. Holding the true Cross.
- S. Hilary.* B. C. D. With three books.
- S. Hippolytus.* B. M. Torn by wild horses.
- S. Januarius.* M. Lighting a fire.
- S. Joachim.* With a staff and two doves in a basket.
- S. Laurence.* Deacon. M. With a gridiron and a book, and in Deacon's Vestments.
- S. Leonard.* C. With two long fetters.
- S. Longinus.* A Soldier, with a long spear.
- S. Magnus.* M. Restoring sight to a blind man?
- S. Margaret.* V. M. Trampling on a dragon: a erozier in her hands.
- S. Mary Magdalen.* With dishevelled hair and box of ointment.
- S. Martin.* B. C. Giving half his cloak to a beggar.
- S. Michael.* As an Archangel; often with scales.
- S. Nicholas.* B. C. With three naked children in a tub, in the end of which rests his pastoral staff.
- S. Odilo.* Abbat. With two goblets.
- S. Pancras.* M. Trampling on a Saracen: a palm-branch in his right hand.
- S. Raymond.* In a boat with a sail up.
- S. Richard.* B. A chalice at his feet.
- S. Roche.* With wallet, dog, and loaf of bread.
- S. Rosaly.* V. With a rock in her arms?
- S. Sebastian.* M. as S. Edmund, but without a crown, and naked.
- S. Ursula.* V. M. Surrounded with virgins much less in size than herself.
- S. Vincent.* D. M. On the rack?
- S. Walburga.* V. Oil distilling from her hand?
- S. Waltheof.* M. Kneeling at the block: the sun rising.
- S. Winifrid.* V. Abbess. With her head in her arms.
- S. Wulfstan.* B. C. Striking his Pastoral Staff on a tomb.

The Blessed Virgin is principally represented:

1. At the Annunciation: the almond-tree flourishing in the flower-pot.

2. At her Purification : with a pair of turtle-doves.

3. In her agony : a sword piercing her heart.

4. In her "repose" : *i.e.* death.

5. In her Assumption.

6. With the Blessed Saviour in her lap.

7. In her ecstasy : kneeling at a prayer-desk, which faces the Temple : the Holy Dove descending on her.

Martyrs hold palms : Virgins, lamps ; or, if also Martyrs, lilies and roses : Confessors, lilies : Patriarchs, wheels.

The glory round the head is circular, except where living Prelates, eminent for holiness, are represented, when it is square.

VI. 27. *Stone Sculptures.* Though these are intended to include all kinds of carved work in stone, attention should especially be directed to *stone effigies*, since this part of ancient Christian art, has, in our blind admiration for pagan statuary, received much less notice than its extraordinary merit deserves. Nothing is more affectingly beautiful than the recumbent figure of a Bishop or Abbat ; nothing more truthful and striking than that of the knightly founder of a church, a holy nun, or a venerable priest. The exquisite beauty of the drapery, the peaceful countenance, and the clasped hands, are all worthy of careful study, as they are oftentimes among the most interesting relics of antiquity. The statues in niches (as on the west fronts of Wells Cathedral and Croyland Abbey) are equally fine, though of much less common occurrence. The date of all such effigies may readily be known by the style of the dresses, mitres, crowns, armour, or other ornaments. The statuary in the Chapter-house of Ely, though much mutilated, is of the most exquisite design and execution.

VI. 28. *Merchants' Marks.* A device, generally inclosed in a shield, on monuments, fonts, stained glass, brasses, or corbels, taken up by merchants for the sake of distinction, they being then prohibited by the heralds from bearing arms. See "*Illustrations of Monumental Brasses*," Part 2, for an account and some specimens of them.

VI. 30. *Well, connected with church.* Examples of this occur in S. Lo, Notre Dame, and Coutances Cathedral, Normandy.

VI. 32. *Brasses.* A volume might be written on the subject : for the present the briefest sketch must here be given, and the student referred for general information to the Society's larger work, the "*Illustrations*," &c. just named.

1. As to the method of copying them.

There are two methods : the first by employing a soft leathern rubber, a mixture of black-lead and oil, and tissue paper ; the second with the heel-ball and paper of a somewhat thicker kind. The former has the advantage of being more accurate, less laborious, and requiring less practice : but it is a dirty and disagreeable process, and the impression is found to fade by time, besides that tissue paper



is unsuited for large collections. The latter is more spirited, requires no apparatus, and is less liable to rub or to tear.

2. As to the brasses themselves:

Brasses are not found before 1300: nor (to any extent) after the Restoration. They may be divided into three classes: ecclesiastical, military, civil.

Ecclesiastical brasses fall under seven heads:

I. Priests in Eucharistical vestments:—

- α.* The *alb* (alba): to the lower part is appended the *orfray*, or *orphrey* (aurifrisium), anciently ornamented with stripes of purple. It signified innocency and purity of soul.
- β.* The *zone*, or *girdle* (zona), emblematick of chastity: used to confine the *alb*.
- γ.* The *girdle* (cingulum), typifying freedom from the world, concealed by *ε*.
- δ.* The *stole* (stola or orarium), typifying the yoke of the Gospel. This was a long narrow strip, fringed at the ends, thrown over the neck and crossed on Priests, but worn by Deacons over the left shoulder.
- ε.* The *chasuble* (casula), a circular vest without sleeves: having an aperture in the middle, for the head to pass through. The peaks before and behind, in which it fell down when the hands were raised, designated love to God, and to our neighbour.
- ζ.* The *maniple* (manipulum), hanging from the left arm: it typified the troubles of the present world. It was a strip of fine linen, similar to the stole, but shorter, and originally used to wipe the fingers.

Priests in Eucharistical vestments occur,

- (1). Without the chalice, (Saffron Walden: Fulbourn):
- (2). (Which is much more rare) with it, (Littlebury): in which case it is sometimes placed below the hands (North Mimms, Hertfordshire).

II. Priests in Processional Vestments:—

- 1. The *alb*, as before.
- 2. The *amice* (humerales, amictus), a square piece of linen thrown over the shoulders, formerly worn on the head like a hood, and typifying the helmet of salvation. The long ends were kept down by pieces of lead.
- 3. The *cope* (pluviale or cappa): this was originally used in processions, to keep off the rain, whence its first name: the derivation of the latter is uncertain.

These were in general elaborately ornamented: one at Ely was so rich as to be called "The Glory of the World." At Durham\*, "The Prior had an exceedingly rich one of cloth of gold, which was

\* *Antiquities of Durham Abbey.*

so massy that he could not go upright with it, unless his gentlemen, who at other times bore up his train, supported it on every side whenever he had it on." The *fibula*, or *morse* (i. e. clasp), is often sculptured with the Saviour's head. The border is sometimes adorned with flower-work (Girton); sometimes cancelled (Queens' College Chapel); sometimes enriched with figures of Saints (Dr John Sleford, Dr John Blodwell, Balsham; Dr Walter Hewke, Trinity Hall); sometimes with the initials of the Priest (Fulbourn, Great Shelford, Wilburton); sometimes with an inscription, as "Credo quod Redemptor meus vivit;" sometimes with a rebus of the name, as in the brass of Dr Mapleton, Broadwater, Sussex, where is an M alternately with a Maple-leaf. A Cope is preserved in Ely Cathedral. The Cope is very seldom seen in stone effigies. An example before the Reformation occurs in S. Nicholas, Guildford; which also retains the original colours; after the Reformation, in Bishop Heton's Monument, Ely Cathedral.

The use of the Cope and of the *Vestment*, or Chasuble, is still ordered by the Anglican Church.

### III. Priests in Academical Dress.

Examples: in hood and gown, Dr Richard Billingford, S. Benedict's: Provost Hacomblyne, King's College Chapel: in cap, hood and gown, Dr Walter Toune, in the same Chapel.

### IV. Canons, or Deans.

These wear a white woollen hood, with bell-shaped pendants, (Luton, Beds: Byfleet, Surrey: Great Hasely, Oxfordshire.)

### V. Monks.

The *principal* divisions of these are: Benedictines, Cistercians, Cluniacs, Carthusians, Austin and Præmonstratensian Canons. To particularize the difference in the robes of each, would lead us too far from our subject: and they are fully explained and illustrated in Churton's *Early English Church*. A Benedictine Monk occurs in Sawston church.

### VI. Bishops.

The full vestments were Alb, Zone, Tunic, Dalmatic, Stole, Chasuble, Maniple, Sandals, Gloves, Mitre, Pastoral Staff with Vexillum, Ring. Bishop Goodrich, Ely, is a good example. The hands are sometimes joined in prayer: oftener the left grasps the Pastoral Staff, the right is extended in the attitude of benediction.

An Archbishop has the Pall, (which may be seen in the arms of Canterbury and Armagh) in addition: he has, or ought to have, a ducal coronet round the Mitre, and he holds a Crozier instead of a Pastoral Staff.

Mitred Abbats have exactly the same appearance, except that generally they hold the Pastoral Staff in the right hand, and give the benediction with the left. If they hold it in the left, the crook is turned *inwards*: Bishops hold it *outwards*. A list of Mitred

Abbeys, as likely to prove useful and not easily procurable, is here given:

St. Alban's, the first in dignity.  
 Abingdon.  
 Bardney.  
 Battle.  
 Bury S. Edmunds.  
 Canterbury S. Austin's.  
 Cirencester.  
 Crowland.  
 Colchester S. John's.  
 Evesham.  
 Glastonbury.  
 Hide.  
 Hulme, (of which the Bishop of  
 Norwich is to this day titular  
 Lord Abbat.)

Malmesbury.  
 Peterborough.  
 Ramsey.  
 Reading.  
 Selby.  
 Shrewsbury,  
 Tavistock (doubtful.)  
 Tewkesbury.  
 Thorney.  
 Waltham.  
 Westminster.  
 Winchelcombe.  
 York S. Mary.

The Priors of Coventry and S. John of Jerusalem.

VII. Priests after the Reformation. These are not common.  
 Example: Wimpole.

Military Brasses, as coming less within the province of an Ecclesiological Society, may be dismissed with a few examples from this county.

1289	Sir Roger de Trumpington .....	Trumpington.
1330	Sir John de Creke .....	Westley Waterless.
1360	Sir Henry Englysh .....	Wood Ditton.
1382	Sir John de Argentein .....	Horseheath.
1401	Sir Thomas Braunstone .....	Wisbeach.
1416	Sir William Skelton .....	Hinxton.
1420 (cire)	Sir — Parys .....	Linton.
1425	Sir Baldwin St George .....	Hatley S. George.
1450 (cire)	Sir — — — — — .....	Sawston.
1484	Sir Thomas Peyton .....	Isleham.
1500	Sir John Burgoyne .....	Impington.

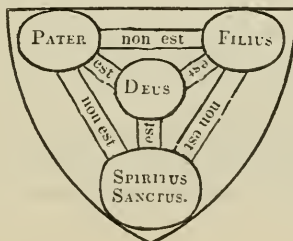
Civilians are not common in Cambridgeshire. Fulbourn and Milton will afford examples.

Of female head-dresses we have already spoken.

The symbols usually found with Brasses are:

A Heart pierced with the Five Wounds.

The Holy Trinity: either under the form of the Father seated in His Glory, embracing the Crucifix, the Holy Dove hovering over it: or in the monogram,



A Rose with Glory, which must not be confounded with the Tudor "Rose en soleil."

The Evangelistick symbols: S. Matthew's Angel: S. Mark's Winged Lion: S. Luke's Ox: S. John's Eagle.

The four Doctors of the Western Church are sometimes also thus represented: S. Augustine by the first: S. Ambrose by the second: S. Jerome by the third: S. Gregory by the fourth.

A Lily terminating in a Crucifix.

The Instruments of Crucifixion.

Rebuses, such as the following:

An arrow in a cask	Bolt-tun	Bolton.
A lamb and dove	Lamb-bird	Lambert.
A hatchet and cask	War-bill-ton	Warbleton.
<b>TON</b>	Long-ton	Langton.
A dog in a barrel	Cur-tun	Kirton.
An ash tree in a barrel	Ash-tun	Ashton.
A man falling	I-slip	Islip.
Three pieces of gold	Gold-stones.	Goldstone.
A skein of silk and a horse	Silk-steed	Silkstede.

and such like.

These Rebuses should be carefully looked for, as they may often determine the date of a building, font, &c., where they were frequently added where the modesty of the donor or founder would not allow his name.

The arms of the person represented: of his company, guild, diocese, or hospital.

Merchant's marks.

Implements of trade, as gloves for a glover.

As a general rule, the narrower the rim of the legend the older the Brass.

Legends from the mouth are of the following kind:

Sancta Trinitas, unus Deus, miserere nobis.

or, as it would be written, Sca Trinitas, un' de', misere nobis.

Mey, ihu, and gramey. (Mercy, Jesu, and gramercy!)

ihu, mey. ladye, helpe.

ihu yat us made—and with thy blood us bought—forgive us our trespasses.

Mater sca ihu, me serva mort' ab esu.

Sit sci Thomæ suscepta precacio pro me.

Chor' Apostolic' sit nobis semper amic'.

Sanguis Xpi, salva me. Passio Xpi, conforta me.

ihu fili Dei, miserere mei.

Nos jungat thronis vere thronus Salomonis.

Virgo coronata duc nos ad regna beata.

Nos cum prole pia benedicat Virgo Maria.



Credo qđ Redemptor me' vivit, et in die novissima stabit sup'  
 terram: et rurs' sup' inducar pelle meâ, et in carne mea  
 videbo deu: reposita hæc spes est in sinu meo.

Ordo prophetar' minuat penas animar'.

Laus Deo.

Magnificat anima mea Dñum.

Martir scē Dei, duc ad loca me requiei.

Legends at the feet, or round the circumference, resemble the following:

Ralph de Cobham de Kent Esquier,

Qe morust le vingtieme jour de janvier

L'an de grace mcccc. gist ici:

Priet a du par charite pur lui.

Orate p̄ aīa dñi Willi' Bisshop, Clei q' obiit v<sup>o</sup> die Maii a<sup>o</sup> do'  
 mccccxii, cui' aīe p̄piciet ds.

Orate pro anima domini Wilhelmi Bisshop, Clerici, qui obiit  
 quinto die Maii, anno Domini 1512. ejus animæ propicietur Dens.

Pray ffor the sowlys of Willi' Kemp and M'get his wyf. ye w<sup>h</sup>  
 Willi' dep'ted in the yere of our Lord 1539.

Of yo<sup>r</sup> charite p̄y ffor y<sup>e</sup> soulis of Willm Byrd and Margaret his  
 wife which decessid ye xv day of Apl. y<sup>e</sup> yer<sup>e</sup> of o<sup>r</sup> lord mcccc.xvi.  
 on whos soulis ihu have mecy.

Heere lyeth Maistre Peter Andreye, gen. whoos sowle god p'don.

In gracia et misericordia ihu hic requiescit Dnus Johes Taylor,  
 qđam huj' ecclie rector: cuj' aīe p̄piciet altissimus. Amen.

Orate p' ana Johis Bancroft, et Alicie ux'is ej, qui qđem Johes  
 obiit vi<sup>o</sup> die mens' Junii, a<sup>o</sup> dñi mxxxi: et predicta Alicia obiit—die  
 mens' a<sup>o</sup> dñi , quorum aiabs et omnium fidelium  
 defunctorum p̄piciet ds. Amen. The omission of the date for the  
 wife or husband (the survivor) is very common.

Of your charite pray for the sowlys of John Peyton, and Katerine  
 his wif. on whoos sowles and all Crysten sowles ihu have mecy.

Of a later style the following is a specimen:

In memoriam Ricardi White, infantuli beatissimi

in

Qui	a	peccato	re	natus
	sine		de	

a lavacro simul et vitâ decessit, in vitam auspicato albatuſ eternam.

One of the commonest epitaphs is the following:

Es test' Xpe, qđ non jacet hic lap' iste

Corp' ut ornet' s' spirit' ut memoret'.

Hem tu q' trans' magn' medi' pucr' an sis

Pro me funde prec', quia sic mihi sit venie spes.

The last two lines often run thus:

Quisq' er' qui transier' sta perlege plora

S' qđ er', fueramque qđ es, pro me precor ora.

Rare brasses are:

Priests with a chalice containing the host: particularly when the latter has the letters *Ihc*.

A chalice by itself, exceedingly rare.

Knights or squires with tabards or surcoats.

Figures of the 17th century, with hats; in some counties.

Painted brasses.

Three-quarter priests.

Hearts with legends issuing from them.

Children in grave-clothes.

Emaciated figures, or skeletons with shrouds, (Fulbourn,) or without (Hildersham, Sawston). An absurd legend, that the person represented died of hunger, or of love, is usually related of these.

Figures with churches in their hands. These represent the founder or re-founder of the church.

VI. 8. *Chest for Alms*. These but rarely occur and generally are of late date. They are varied in form and design. In Branford, Suffolk, is one of 1591, with the following inscription:

Remember y<sup>e</sup> pore; the Scripture doth recorde

What to them is given is lent unto the Lorde. 1591.

VI. 33. *Monuments*. The fuller the account of all, late or early, in the church, of course the better: but all previously to the Rebellion should be carefully described.

The Founder's tomb generally occurs at the north-west of the altar, generally in a mural recess; and is usually an essential part of the original church, not an after addition. There is one in the south wall of the Chancel (seen externally) at Trumpington.

VI. 34. *Lombardicks*. These generally are of granite or alabaster, having a coffin shape: there is a slightly raised cross in the center, and the legend runs round it. By the side of the cross are sometimes represented a chalice, a hand with a ring, a sword, a distaff, and many other devices. Probably, as the science of Ecclesiology advances, we shall find that the various forms of the cross refer to the different situations in life of the parties whom it commemorates: all sketches of these are very valuable. The legends are often very difficult to read: they may be copied with the rubber and black lead: and are more easily to be decyphered on the paper than in the stone. There are fine examples in Jesus College chapel, and in S. Clement's church, Cambridge. The inscription on the latter, and on a very well preserved one in Little Shelford, are here given:

+ Ici: gist: youn: de: helysingham: clerk: jadis: mayr:  
de: caynbrigge: par: charite: priet: pur: lui: qe: lalme: en:  
pais: endormie: qi: pur: lui: priera: qarante: jours: de: pardon:  
avera: qi: morust: la: qarte: jour: de: julli: le: an: de: grace:  
de: nostre: seysnour: mile: tres: cent: vint: nevime.

+ Ici . gist . sire . johan . de . friu  
 ile . qi . fust . seignour . de . ces  
 te . vile . vous . qe . par . ici . passe  
 t . par . charite . pur . l'alme . priet.

The latter, though not metrically arranged, is in verse, and would, in modern French, read thus:

Ici git sire Jean de Freville,  
 Qui fut seigneur de cette ville:  
 Vous qui par ici passez,  
 Par charité pour l'âme priez.

There is a fine specimen of a Lombardick Cross at Rampton, and several at Lolworth, Cambridgeshire.

Sometimes a brass figure is surrounded by a Lombardick inscription in stone, as at Bottisham church.

Lombardicks must not be confounded with the sculptured alabaster slabs (Lolworth, Tadlow,) which are of much later date. They are called 'alabaster,' as being indeed so in the best specimens: in the poorer they are of plain stone, and sometimes even of chalk. Lombardick letters are of early English date. Black letter inscriptions (as they are commonly called) were introduced early in the fourteenth century. The forms of letters in ancient legends should be very carefully studied, as the date of inscriptions may hence be determined with considerable accuracy.

VI. 36. *Stained Glass.* It is needless to say anything on this subject, (beyond a request to our members to be most particular in their accounts of the glass,) in consequence of the excellent article furnished by Mr Williment to the Glossary of Architecture. As this however is one of the most beautiful as well as interesting objects of Ecclesiological research, a few additional remarks may not be out of place.

The earliest glass consists almost entirely of three colours, gold, blue, and red; but these, and especially the two last, are of greater purity, depth, and richness, than that of later ages, owing partly to the greater thickness of the material. The early devices are for the most part mosaic patterns with broad and rich borders, but very little glass remains of a date earlier than the fourteenth century. That in the Chancel of Trumpington is Early Decorated, and very fine. Almost every village church in England was anciently adorned with stained glass; and most of the churches near Cambridge still contain fragments. In some cases, as at Landbeach and Eaton Socon, considerable portions exist in tolerable preservation.

The glass of the fourteenth century usually exhibits single figures of Saints or Bishops in their vestments, under canopies, the ground being often diapered. Some portions of this date may be seen in the Chapter House, Ely. In the fifteenth century the grouping of figures was introduced, and they are often in a kneeling posture,

with scrolls proceeding from their mouths, held in their hands, or thrown across the body, bearing scriptures in the black-letter character. In the earlier examples the letters are of Lombardick or Early English character, and placed only at the feet of effigies. A very elegant and simple device was to glaze windows in diamond panes of a thick and dull glass, containing in the middle an elegant flower, leaf, initial letters, or a badge. Specimens remain in the side Chapels of King's College Chapel, and at Waterbeach and Harlton; and in the north Chantry at Haddonby, Lincolnshire. Coats of arms often occur. Architecture when represented, which it commonly is in the later examples, is usually of singularly incorrect design and perspective, and appears quite debased even though the work of pure ages. The same may be remarked of ancient Illuminations and Brasses. The best test of the age of stained glass is the costume represented, especially the armour, since even a fragment, as a helmet, arm, leg, or foot, will be sufficient to determine its age with considerable accuracy. The arrangement of the lead-work, often very beautiful, may also be noticed. This in the earlier specimens is *cast*, not *milled*.

Much stained glass may often be found in blocked windows, or by turning up the soil near the church-walls.

We trust, that in pursuing these researches, our members will always be on the alert to use every opportunity of speaking a word in due season, for restoration, and against destruction; and that in the case of the contemplation of any extraordinary barbarism, such as the decapitation of a Chancel-Arch as useless, or the removal of a Rood-Screen, as being in the way, they will lose no time in transmitting the information to head-quarters.

Before we conclude, a few words may be allowed on that part of our study which, as it is the most interesting, so must it be kept constantly before our eyes, if we would enter into the feelings of the great church-builders of other days, now with God.

We enter the Church Militant by Holy Baptism; therefore the Font is placed by the entrance at the west end: a Church built upon the foundation of the Apostles and Prophets, as the earthly building rests on the Piers of the Nave, often twelve in number: we pass along this, keeping our eyes fixed on the Passion of CHRIST, depicted in the great eastern window, and trusting to the merits of His One Sacrifice, as represented by the one Altar, till we arrive at the close of our life, imaged by the Chancel-Arch. This we pass through Faith, some symbolism of which often occurs; as the Blessed Saints and Martyrs have gone before us, whose figures are depicted on the Rood-Screen: and thus enter the Church Triumphant, represented by the Chancel.

We conclude by a passage from one of the Canons of our Church, too little observed in the present day.

"Whereas the church is the House of God, dedicated to His holy worship, and therefore ought to remind us both of the greatness and



goodness of His divine majesty; certain it is that the acknowledgement thereof not only inwardly with our hearts, but also outwardly with our bodies, must needs be pious in itself, profitable unto us, and edifying to others. We therefore think it very meet and behoveful, and heartily commend it to all good and well-affected people, that they be ready to tender unto the Lord the said acknowledgement by doing reverence and obeysance both at their coming in and going out of the said churches, Chapels, or Chancels, according to the most ancient custom of the primitive Church in the purest times, and of this Church also for many years of the reign of Queen Elizabeth."

## Cambridge Camden Society.

*The Society trusts that its Members, while pursuing their Antiquarian researches, will never forget the respect due to the sacred character of the Edifices which they visit.*

Date.

Name of Visitor.

Dedication, Parish, County,  
S. Mary and S. Michael. Trumpington. Cambridgeshire.

### I. Ground Plan. C. N. 2 A. 2 Ch. Tower at West end.

1. Length	} of Chancel {	39 ft.	Nave {	57 ft.	Aisles {	57 ft.	Porches {	}
2. Breadth								
	Transepts {		Tower {		Chapels {	37 ft.		
						13 ft.		

### 3. Orientation.

## II. Interior.

### I. Apse.

1. Plan.
2. Windows.
3. Apse-Arch.
4. Groining.

### II. Chancel.

1. East Window. 5l. 3f. Geomet. tracery of 4fs. 3fs. and 5fted triangles. Ext. dr. horizontally returned. A 4fted circle in gable.
2. Window Arch. d. with label and internal jamb-shafts.
3. Altar.
  - a. Altar Stone, fixed or removed.
  - β. Reredos.
  - γ. Piscina. Large double EE. 3f. a. 3f. in head, the whole under a d. label continued down the sides.
    - (1) Orifice. deep 4f. in each.
    - (2) Shelf. Narrow chamfered stone ledge across spring of arch.

- δ. Sedilia. *Wd. cill used as such.*
- ε. Aumbrye.
- ζ. Niches.
- η. Brackets.
- θ. Easter Sepulchre.
- ι. Altar Candlesticks.
- κ. Steps—number and arrangement. *2 modern brick, by rails.*

λ. Altar Rails. *Well curved, but of late arabesque character.*

μ. Table. *Good plain oak.*

4. Clerestory, N.

S.

5. Windows, N. *2 elegant early D. lancets, of 2 l. 3 ftd with large 3f. in head. Ext. and int. labels with notch-head terminations.*

S. i. *3 plain intersecting ls. D. ii. iii. as on N. side, but ii. partly blocked.*

6. Window Arches, N. } *as ext. Arch.*  
S. }

7. Piers, N.

S.

8. Pier Arches, N.

S.

9. Chancel Arch. *Dies into wall at impost, without piers. Plain d. with chamfered edges. A small label on west side.*

10. Stalls and Misereres.

11. Chancel Seats, exterior or interior.

12. Elevation of Chancel. *Level with Nave.*

13. Corbels. *Five modern heads in each int. cornice string.*

14. Roof and Groining. *Semi-decagon cieled vault, with wooden ribs and bosses, modern.*

III. North Chancel Aisle.

1. Windows, E.

N.

W.

2. Roof and Groining.

IV. South Chancel Aisle.

1. Windows, E.

S.

W.

2. Roof and Groining.

V. North Transept.

1. Windows, E.

N.

W.

2. Transept Arch.

3. Roof and Groining.

VI. *South Transept.*

1. Windows, E.  
S.  
W.
2. Transept Arch.
3. Roof and Groining.

VII. *Lantern.*

1. Windows.
2. Groining.

VIII. *Nave.*

1. Nave Arch.
2. Panelling above Nave Arch.
3. Rood Screen. *Lower panels remain, but concealed by pues.*
4. Rood Staircase.
5. Rood Door.
6. Rood Loft.
7. Piers, N.  $\left\{ \begin{array}{l} \text{Six fine lofty D. i.—v. 4-clustered, each cluster of} \\ \text{3 semi-circ. beaded shafts, finely moulded bell-caps and} \\ \text{S. } \left\{ \begin{array}{l} \text{bases. vi. respond, } \frac{1}{2} \text{ a 4-clustered pier. Base to vi. S.} \\ \text{of very wide spread, and EE. character, on sq. plinth.} \end{array} \right. \end{array} \right.$
8. Pier Arches, N.  $\left\{ \begin{array}{l} \text{Slightly d. of 2 richly moulded orders, labels} \\ \text{S. } \left\{ \begin{array}{l} \text{terminated by heads not reaching to caps.} \end{array} \right. \end{array} \right.$
9. Triforia, N. 1st tier.  
2nd tier.  
S. 1st tier.  
2nd tier.
10. Clerestory, N. *Four circ. 4 fted lights, with bold deep int. and ext. M s.*  
S. *Four single 3 fted lancets, without int. splay. d. labels ext. and int.*
11. Windows, N.  
S.
12. Window Arches, N.  
S.
13. Belfry Arch. *Lofty D. d. with fine cont. M s. and label horizontally returned, bases stilted, blocked with boards.*
14. Parvise Turret.
15. Roof and Groining. *Low pitched mod. king-post.*
16. Eagle Desk.
17. Lettern.
18. Poppy-heads.
19. Pulpit, (*position and description*). *On north side of P. ii. S. good modern.*
20. Hour-Glass Stand.
21. Reading Pew. *As Pulpit.*
22. Pews. *All mod. but 2 in N. with arabesque Jacobean pancls. At west end, mod. open seats.*
23. Galleries. *One mod. at west end.*

IX. *North Aisle.*

1. Windows, E. 1 D. 3 disengaged ls. 5 f. jamb-shafts, and int. label only.

N. 2 D. 3 l. 3 f. i. 4 fied net-tracery. ii. intersecting 3 fied.

W.

2. Chantry Altar.

$\alpha$  Piscina.

$\beta$  Aumbrye.

$\gamma$  Niches.

$\delta$  Bracket.

3. Roof and Groining. *Mod. sloped open timber.*

X. *South Aisle.*

- 1 Windows, E. *Same as in N.*

S. *As in N.*

W.

2. Chantry Altar.  $\alpha$  Piscina. (*in S. Ch.*) *Small 5 f. g. stone shelf. 6 f. orifice. bold d. label.*

$\beta$  Sedilia.

$\gamma$  Aumbrye.

$\delta$  Niches.

$\epsilon$  Bracket.

3. Roof and Groining. *As in N.*

XI. "*Ornaments.*"

1. Parclose. *Pier i. of S. Ch. mt. as if by insertion under A. i.*

2. Shrine, fixed or moveable.

3. Niches.

4. Brackets.

5. Mouldings. *A triply moulded string round the int. under wds. of A s. and Ch s. and a plain square edged one ext.*

6. Arcades.

7. Sepulchral Recesses.

8. Benatura.

9. Corbels (*date of head-dress, &c.*) *4 heads built in S. wall of S. Ch. to support a Db. Monument (1681.)*

10. Arches of Construction.

11. Interior Surface of Arch toward Aisles.

12. Spandril Spaces.

13. Vaulting Shafts.

14. Woodwork.

15. Pavement. *Modern brick.*

XII. *Belfry, E.*

N.

W.

S.

XIII. *Font.*

1. Position. *West end of Nave, close to Belfry Arch.*



2. Description. *Good P. 8l. Each side panelled with 4f. circles, charged with roses and blank shields alternately. At lower corners of bason, male and female heads alt. on a receding M. Stem 8l. panelled in manner of 2l. wds. 5fted and 5fted under embatt. transoms. At each angle a circ. bead. Base of 2 plain slopes, i. with heads and flowers, ii. with alt. square and circ. sockets.*
3. Cover. *Modern.*
4. Kneeling-stone.
5. Measurements.

### III. Tower. *Fine early D.*

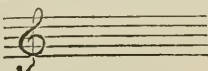
1. Form. *Square.*
2. Stages. *3.*
3. Spire Lights.
4. Lantern.
5. Parapet. *Embatt. of 4.*
6. Pinnacles.
7. String-Course. *Below parapet, with lion-head gurgyle in middle of each.*
8. Belfry Windows. *Plain d. of 2l. without cusps.*
9. Windows of Tower, S. *A single 3f. lancet light, with a similar one, but 5f., below.*  

W.

N. *As S.*

E. *B. wd. without mullion. A very high-pitched weather-moulding reaches up to it.*
10. Buttresses. *4 sgs. at W. end, 2 at rt. angles at each corner, at E. one do.*
11. Construction and age of Woodwork and Floors of the Tower and Spire. *3 floors of massive old oak.*
12. Bells.  $\alpha$  Number. *Five.*  
 $\beta$  Tone.

$\gamma$  Inscription and Legendal History. i. *in old black letter without date: "Qui regnat et unus Deus det munus,"* ii. *"Cano busta mori cum pulpeta vivere desi. Omnia fiant ad gloriam Dei. T. Eayre, 1749. John Hailes, Thomas Spencer, Churchwardens."* iii. 1723. iv. *"John Darbell made me 1677. Thomas Allen gave me a treabell for to be."* v. *MC.*

$\delta$  Chime. 

$\epsilon$  Remarkable Peals rung.

$\zeta$  Saint's Bell.

$\eta$  Arrangement, &c. of Frames.

### 13. Beacon or Belfry Turret.

$\alpha$  Situation.

$\beta$  Form.

$\gamma$  State of Defence.

$\delta$  Line of Beacons.

14. Staircase.  $\alpha$  Construction. *Spiral newel at S. W. angle, of little ext. projection.*  
 $\beta$  Doorways. *Flat 3f. headed, with old oak door.*  
 $\gamma$  Spiral Bead.
15. Defensive arrangements of Tower.
16. Thickness of walls.
17. General Character of Tower as peculiar to the district, or adapted to scenery and situation.

#### IV. Exterior.

1. West Window. *Fine D. 3 l. 5 f. (lately restored, and side lights transomed.) a 3f. above middle l. label returned horizont. to buttresses.*
2. Window Arch. *Equilat.*
3. West Door. *Fine deep cont. roll mouldings; bold label with heads. Inside: jamb-shafts supporting depressed flat-sided A. with deep Ms. and label.*

#### 4. Porch, N.

$\alpha$  Inner Doorway. *D. d. of 4. cont. uniform og. members.*

$\beta$  Benatura.

$\gamma$  Windows,  $\left\{ \begin{array}{l} \text{E. } A \text{ door into N. Ch. d. internally flat-sided,} \\ \text{W. } \text{deep Ms. with string carried over it.} \end{array} \right.$

$\delta$  Groining.

$\epsilon$  Outer Doorway. *d. cont. Ms. label falling into ext. string.*

#### Porch, S.

$\alpha$  Inner Doorway. *As N. but much mt.*

$\beta$  Benatura.

$\gamma$  Windows,  $\left\{ \begin{array}{l} \text{E.} \\ \text{W.} \end{array} \right.$

$\delta$  Groining.

$\epsilon$  Outer Doorway. *Modern.*

#### 5. Parvise.

Windows, E.

N. or S.

W.

6. Doors in  $\alpha$  Chancel or Chancel Aisles, N. *One blocked, formerly opening into a Sacristy, d. A. with bold int. label.*

$\beta$  S. Priest's door near west end. *Small pointed of 2 plain cont. orders. Label with mt. notch-heads.*

$\beta$  Nave or Aisles, N.

S.

$\gamma$  Transepts, &c.

#### 7. Niches.

8. Buttresses. *Plain and bold D. of 2 sgs.*

#### 9. Pinnacles.

10. Arcades.
11. Parapet. *Plain.*
12. Mouldings.
13. Pinnacle Crosses. *Mt. stem. over E. Wd.*
14. Gurgoyles.
15. Eave Troughs, and general arrangement of Drains.
16. Crosses in Village or Church-yard. *1 mt. on N. W. 8 l. stem bevelled from a square, on square bevelled base.*
17. Yew in Church-yard.
18. Sancte Bell Cot.
19. Lych-Gate.
20. Coped Coffins. *3 in pavement of S. Aisle, with crosses pattée and floriated stems.*
21. Rood Turret.
22. Masonry. *Of Tower, internally squared and fine-jointed clunch. Most of the ext. covered with plaister.*
23. Nature of Stone. *Clunch and Barnack or Ketton.*
24. Composition and age of Mortar.
25. Joints in Arches.
26. Door and Stanchions.
27. Roof.  $\alpha$  Present pitch. *Of C. original height: of N. low.*  
 $\beta$  Original pitch. *Of Nave, equilat. (See III. 9 E.)*  
 $\gamma$  Nature.

## V. Crypt.

1. Form.
2. Arrangement.
3. Vaulting.
4. Piers.
5. Dimensions.
6. Windows.
7. Door.
8. Stairs.
9. Altar Appurtenances.
10. Lavatory.

## VI.

1. Evangelistic Symbols.
2. Confessional. *A recess in north wall of tower commonly supposed to be so: seems to have been used for ringing the sance bell in the tower.*
3. Hagioscope.
4. Lychnoscope. *A low square recess (not visible ext.) at S.W. corner of Chancel.*
5. Painted Tiles.
6. Texts, (Canon 82.)
7. Church Terriers, (Canon 87.)
8. Homilies, &c. (Canon 80.)
9. Chest for Alms, (Canon 84.)
10. Commandments, (Canon 82.)

11. Church Plate.
12. Church Chest. *Old, in S. Ch. iron clamps, 2 padlocks and lock.*
13. Fold Stool.
14. Reliquary.
15. Oratory.
16. Chrismatory.
17. Sun Dials.
18. Royal Arms—Date and Position.
19. Paintings on Wall or Roof.
20. Tradition of Founder.
21. Connexion of Church with Manor.
22. Time of Wake or Feast. *S. Peter's Day.*
23. Conventual Remains.
  - (a) Situation of Church with respect to other buildings.
  - (β) Situation and Description of Cloisters.
  - (γ) Situation and Description of Chapter-House.
  - (δ) Abbat's or Prior's Lodgings.
  - (ε) Gate-House.
  - (ζ) Other Buildings.
24. Antiquity of Registers.
25. Funeral Achievements, viz. Banners, Bannerets, Pennons, Tabard, Helm, Crest, Sword, Gauntlets, Spurs, Targe.
26. Embroidered work.
27. Images of Saints.
28. Stone Sculptures.
29. Merchants' Marks.
30. Library attached to Church.
31. Well connected with Church.
32. Heraldry. *A Hatchment in N. Ch. (See 35 and 38.)*
33. Form of Churchyard, and situation of Church in it.
34. Brasses. *On high tomb in N. Ch. (See 35.) a Brass of a Knight with hauberk, surcoat, ailettes, shield, sword, prick spur, head on helm. Effigy, size of life, Sir Roger de Trumpington, (died 1289.) Legend lost. Arms, 2 trumpets pile-ways between 8 cross crosslets, 3, 3, and 2.*
35. Monuments. *A. i. of N. A. filled with perpeyn wall, embatt. at top, in which a high tomb under og. D. arch, 5f. double feathered, sides of cusps flowered. An int. and ext. label with heads, jambs of engaged shafts. On N. side of tomb a series of 11 canopied panels, 5f. with blank shields in spandrels. On the tomb in a slab of Purbeck marble, a Brass (see 34).—On north of the above a low oblong stone with Brass, George Pitchard, 1650. 2 shields: i. a fesse between 3 escallops. ii. 3 Scotch spurs empaling a fesse between 3 cross crosslets fichée.*
36. Epitaphs.
37. Lombardics.
38. Stained Glass. *The original of early D. date in wd. ii. on S. of C. and fragments in middle light of E. wd. (engraved in Lysons'*



*Cambridgeshire.*) Some fragments, of mod. date, in wd. iii. of N. A. A shield azure 2 trumpets pile-ways between eight cross crosslets or. (*Trumpington.*)

39. Chapel, N. N. of C. Formerly a Ch. or Sacristy. On outside remain corbels wh. supported roof. N. of Aisle, opens into it by 2 D. equilat. As. Ps. 4 clust<sup>d</sup>, each shaft having vert. bead, and richly moulded cap. Lighted by 3 wds. as in N. A. on west end a door with flat-sided A. (See IV. 4. γ.)

α Dedication.

β Sides, N.

E.

W.

S.

γ Roof and Groining.

40. Chapel, S. α Dedication.

β Sides, N. Ps. and As: as in N. Ch.

E. wd. mod. round A.

W. 1 wd. D. 2 l. 5 f. and 4 f. in head, mt. by insertion of door.

S. 2 wds. D. same as in Aisles.

γ Roof and Groining.

#### GENERAL REMARKS.

General state of repair.

Late alterations—when—by whom—and in what taste.

Notice to be taken of any recess E. or W. of the Sedilia: of the capping of Norman and Early-English Towers; of niches in the West soffit of the S.E. Nave Window; and of gabled Towers.

#### S. ANDREW, CHERRY HINTON, CAMBRIDGESHIRE.

[N.B. Those particulars which do not apply to the present instance have not been repeated in the Scheme.]

#### I. Ground Plan. Chancel, Nave, 2 Aisles, Tower at west end.

1. Length	} of Chancel	{ 44 ft. }	Nave	{ 68 ft. }	Aisles	{ 68 ft. }
2. Breadth						
	Transepts	{ }	Tower	{ }	Chapels	{ }

3. Orientation.

#### II. Interior.

II. Chancel. Character. Fine EE.

1. East Window. 5 l. disengaged, 5 f. late Tud. insertion, flat 4 cent. A.

- α Altar Stone, fixed or removed. *Laid down in centre of Nave, with 5 plain crosses nearly effaced.*
- β Reredos. *Ugly modern panels in Italian style, painted.*
- γ Piscina. *Beautiful EE. double, triple detached shafts, labels fall into vert. bead, which forms with string under windows a square compartment, dog-tooth in Arch M.*
- (1) Orifice. *Of Eastern, 8f. the other 6f.*
- δ Sedilia. *3 graduated fine large EE. on single shafts. d. As. deeply moulded, with labels as Piscina.*
- κ Altar-Rails. *Modern.*
- λ Table. *Plain and mean wooden.*
- μ Steps—number and arrangement. *2 by Altar-rails, of stone: modern.*
5. Windows, N. *All blocked, but originally as S.*  
 S. *Fine lofty EE. arcade of 13, 5f. deeply moulded and labelled heads and banded shafts, pierced with lancets in couplets, with blank arch between each couplet, behind wh. a buttress. A cornice string above, and one below windows both ext. and int. The couplet above Priest's door shorter than the rest.*
9. Chancel Arch. *Fine lofty EE. d. of 3 channelled or fluted orders; piers complex, a front shaft with 2 receding on each side, and a bead between each. A modern square wd. above it, mutilating the Ms. at the crown.*
10. Stalls and Misereres. *A plain Stall with small poppy head on each side against screen.*
12. Elevation of Chancel. *Level.*
14. Roof and Groining. *Flat modern, painted, and cieled between timbers.*

### IV. Nave.

3. Rood Screen. *P. of 2 compartments on each side of door, each comp. of 2l. flat 3f. above which sup. Door d. A. 5f. double feathered, 4f. circles and loops in spandrils. Below lights, a string of 3f. circles on east side: below this plain panels.*
7. Piers, N. *EE. clustered of 4, set diamondwise, with bead between each. Bases on square plinth.*  
 S. *Ditto.*
8. Pier Arches, N. *5 very fine EE. d. Ms. of two orders, each triply M'd. all with labels.*  
 S. *Ditto.*
15. Poppy heads. *5 in N. A. curiously but rather rudely worked in flowers and leaves: one with mt. inscription.*
16. Western Arch. *T. Norman. Heavy wall-piers, with shallow underchannelled abacus at impost: on east sides an edge-shaft. Arch 4 cent. late Tud.*
18. Roof and Groining. *Flat modern tie-beam: pseudo-queen post.*
19. Pulpit, (position and description). *By N. pier of C. A. Late arabesque.*

21. Reading Pew. *Modern.*

22. Pews. *A few shabby deal towards east end, but mostly open seats in mod. deal.*

#### *IX. North Aisle.*

1. Windows, E. 1 P. of 3 l. d. Arch. lights 5 f. g. sup. middle l. with secondary transom: flat 4 f. in head, and 4 fs. above side-lights.

N. 4 as E. } Below windows an EE. string, carried  
W. 1 as E. } round N. door.

3. Roof and Groining. *Sloping Tud. tolerably good.*

#### *X. South Aisle.*

1. Windows, E. 1 P. 3 l. 5 f. sup. flat 4 cent. A. large 4 f. in head.

S. 4 do. } String as in N. A.  
W. 1 do. }

3. Roof and Groining. *As N. A.*

#### *XI. "Ornaments."*

9. Corbels (*date of head-dress, &c.*) In N. A. embattled, supporting roof, winged angels underneath, bearing charged shields on breasts.

11. Interior Surface of Arch toward Aisles. *As Nave side.*

15. Pavement. *Modern brick.*

#### *XIII. Font.*

1. Position. *On west side of 5th nave pier, near entrance.*

2. Description. *Plain circ. T. N. bason, large leaded orifice, on mod. round stem.*

3. Cover. *A board, mod.*

4. Kneeling-stone. *Low square mt. mass of masonry. 2 steps towards S.W.*

#### *III. Tower. Very late Tudor.*

1. Form. *Square, low, and very plain.*

2. Stages. 3, *as divided by strings.*

5. Parapet. *Embattled.*

7. String-Course. *All plain.*

8. Belfry Windows. *Small plain 2 l. square-headed.*

9. Windows of Tower, S. 1 small square, very plain, in 2nd. sg.

10. Buttresses. *Diagonal, at western corners.*

#### *IV. Exterior.*

1. West Window. *Tud. 4 cent. 3 l. 5 f. set northward with respect to B. A., a staircase turret being at the S.W. corner, not seen ext.*

2. Window Arch.

4. Porch, S. *Late Tud. faced with brick.*

α Outer Doorway. *A. of clunch, much mt.*

β Inner Doorway. *Fine EE. with deep Ms. and label: jamb-shafts gone, but caps remaining.*

γ Windows, { E. } Plain ones blocked.  
                  { W. }

δ Benatura. *Perhaps remains in square plinth of stone by inner door on E. side.*

6. Doors in α Chancel or Chancel Aisles, N.

S. *A beautiful EE. priest's door, d. A. with deep and rich Ms. much mt. single jamb-shafts, internally with deep cont. Ms.*

β Nave or Aisles, N. *One in N. A. EE. string round it int. and arch chamfered as far as the spring. Outside, fine bold cont. Ms.*

S. *Int. same as N.*

8. Buttresses. *Of Chancel, bold but plain EE. with weathered heads and a set-off midway. Of Nave, P. of considerable projection, but very plain.*
  11. Parapet. *Plain.*
  14. Gurgoyles. *2 lions' heads in parapet of N. and S. Aisles.*
  16. Crosses in Village or Church-yard. *Fragment in latter, square chamfered to 8l. on 8l. plinth.*
  19. Coped Coffins. *A plain early stone one, flat, near Sacristy door in Chancel.*
  22. Nature of Stone. *Clunch internally; externally Barnack or Ketton ashlar.*
  25. Door and Stanchions. *That in S. Porch good ancient oak.*
  26. Roof α Present pitch. *Of Chancel, flat. Nave of good pitch, but mod. as Clerestory existed 50 years ago.*
  32. Brasses. *One EE. taken up, a floriated cross with marginal Lombardic letters traceable at E. end of Nave, placed N. and S. One magnificent floriated cross in Chancel, also taken up, slab 9ft. long, by 3ft. 10in. wide, flowers on stem, and resting on a Holy Lamb. Marginal legend in brass also removed.*
  33. Monuments. *Some costly but tasteless modern marble in Chancel.*
  37. Chapel, N. α Dedication. *A Sacristy on N. of Chancel, by east end, opens from Chancel by a Tudor doorway, 4 cent. with meagre discount. mouldings. On west side an ugly brick chimney.*
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